

Indie Track

Begins On Page 23

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HOT SPOTS



15 Slippin' Into SXSW

Little Richard will draw on his years of experience for his keynote speech at the South by Southwest Music Conference.



58 Popping Out

DreamWorks Home Entertainment's DVD release of "Shrek" features a new 15-minute, 3-D animated story.



75 Missy's Reality

Missy Elliott will search for potential hip-hop stars through a new talent-contest program on UPN.

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Meet The Critics

Just Who The Hell Do They Think They Are?

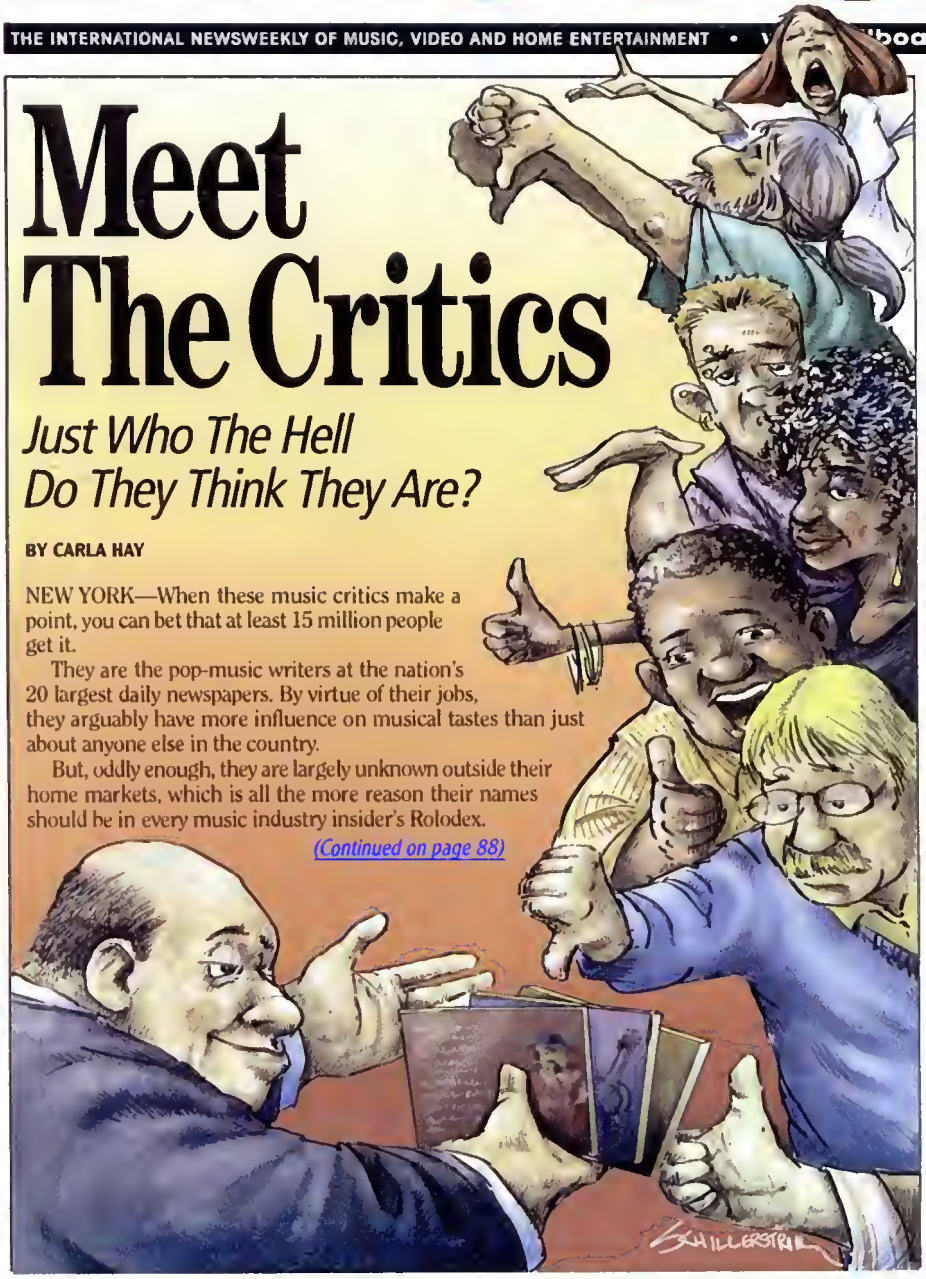
BY CARLA HAY

NEW YORK—When these music critics make a point, you can bet that at least 15 million people get it.

They are the pop-music writers at the nation's 20 largest daily newspapers. By virtue of their jobs, they arguably have more influence on musical tastes than just about anyone else in the country.

But, oddly enough, they are largely unknown outside their home markets, which is all the more reason their names should be in every music industry insider's Rolodex.

(Continued on page 88)



Bell Tolls For Arista Records

Changes At RCA Group Augur Label Shakeup

BY GAIL MITCHELL

RCA Victor Group's rebirth as a stand-alone division of RCA Records is a harbinger of an impending massive reorganization at sister label Arista Records, according to sources.

Those sources confirm that most of the BMG North America label's 170 staffers will be let go. The downsized label would retain a small A&R and marketing staff but be placed

(Continued on page 87)

Industry: Senate Bill S#*&s!!

BY BILL HOLLAND

WASHINGTON, D.C.—Lobbyists representing recording artists and broadcasters have a new No. 1 priority— defeating a provision in the indecency bills passed March 9 by the Senate Commerce Committee and March 11 by the House.

The bills would give the Federal Communications Commission (FCC) the authority to fine recording artists, air talent and other individuals—such as listeners calling a station—up to $500,000 for knowingly uttering inde-

(Continued on page 87)

The Advantage of Member-Ownership...

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Top Albums

ARTIST	ALBUM	PAGE
NORAH JONES	Feels Like Home	
ALISON KRAUSS + UNION STATION	Live	
JOSHUA BELL	Romance Of The Violin	
JOSH GROBAN	Closer	
KENNY CHESNEY	When The Sun Goes Down	
VARIOUS ARTISTS	Fired Up!	
FINGER ELEVEN	Finger Eleven	
CLINT BLACK	Spend My Time	
NORAH JONES	Feels Like Home	
JOSH GROBAN	Josh Groban	
HARRY CONNICK, JR.	Only You	
NORAH JONES	Come Away With Me	
KIDZ BOP KIDS	Kidz Bop 5	
INTOCABLE	Intimamente: En Vivo Live	
VARIOUS ARTISTS	Pure Moods: Celestial Celebration	
KANYE WEST	The College Dropout	
	The Passion Of The Christ	

Top Singles

ARTIST	TITLE	PAGE
USHER FEAT. LIL JON & LUDACRIS	Yeah!	
NICKELBACK	Someday	
JOSH GROBAN	You Raise Me Up	
TIM MCGRAW	Watch The Wind Blow By	
DAFT PUNK	Face To Face	
MOTORCYCLE	As The Rush Comes	
BRITNEY SPEARS FEAT. MADONNA	Me Against The Music	
MAROONS	This Love	
PAULINA RUBIO	Te Quise Tanto	
BRITNEY SPEARS	Toxic	
INCUBUS	Megalomaniac	
USHER FEAT. LIL JON & LUDACRIS	Yeah!	
CHINGY FEAT. J. WEAV	One Call Away	
USHER FEAT. LIL JON & LUDACRIS	Yeah!	

Videos

TITLE	PAGE
THE LION KING 1 1/2	
SPY KIDS 3: GAME OVER	
RUNAWAY JURY	
PS2-MAFIA	

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
KEB' MO'	Keep It Simple
SOUNDTRACK	The Passion Of The Christ
VARIOUS ARTISTS	WOW Gospel 2004
SOUNDTRACK	50 First Dates
SOUNDTRACK	The Triplets Of Belleville
LINKIN PARK	Live In Texas
THE LION KING 1 1/2	
BILLY BLANKS' TAE-BO CARDIO	
NFL SUPER BOWL 38	

Billboard

MARCH 20, 2004 • VOLUME 116, No. 12

Top of the News

5 A new deal has Warner Music International styling 12 different, limited-edition compilation CDs for Diesel's "Diesel Greatest Hips" global promotion.

6 The music industry Down Under has mixed reactions as the Free Trade Agreement between Australia and the United States is drafted.

Music

15 **The Beat:** Little Richard keynotes at the South by Southwest Music Conference.

18 **Higher Ground:** David Phelps' "Revelation" album gets a boost from the support of Word Records' staff.

21 **Legal Matters:** The new music landscape requires music lawyers to become more adept at dealing with advertisers as a way to develop an artist's career.

34 **Jazz Notes:** Jazz trio the Bad Plus continues merging rock and jazz with its second album, "Give."

37 **Touring:** The growing success of the Coachella Valley Music & Arts Festival has some looking for spinoffs.

39 **R&B:** Three Keys execs discuss challenges two years after the label's launch.

43 **Latin Notas:** Warner Music Latin America retools in the wake of merger-related cuts.

48 **Beat Box:** Miami Beach is alive with music as the location for two dance confabs.

50 **Country:** Country Radio Seminar shows the industry struggling with corporate downsizing and illegal downloading.

60 **Songwriters & Publishers:** Peter Kiesewalter's "La Donna" gives traditional opera a rock and pop makeover.

60 **Studio Monitor:** Remote Recording brings surround sound to the Academy Awards telecast.

Retail

55 Retailers open their sheives to new players that read Super Audio CD and DVD-Audio.

56 **The Indies:** A preview of some noteworthy indie-label showcases during the South by Southwest Music Conference.

57 **Retail Track:** MusicNet and the Virgin Group launch Virgin Digital, a new cyber store whose catalog is expected to be larger than Apple's or Napster's.

58 **Home Video:** VHS stays alive in a DVD world, with children's tapes being its strongest asset.

Global

69 France's music awards show Les Victoires de la Musique becomes an opportunity to showcase new acts.

71 **Global Pulse:** Keane's U.K. hit single "Everybody's Changing" becomes the strongest release of its Fierce Panda label.

Programming

75 **Tuned In: The Tube:** UPN teams with Missy Elliott for a new reality show/contest.

Features

38 Boxscore

53 Billboard Picks

68 The Billboard BackBeat

68 Executive Turntable

70 Hits of the World

73 Classifieds

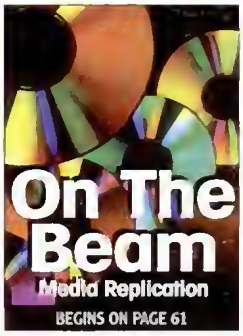
77 Charts

77 Chart Beat

77 Market Watch

90 The Last Word







QUOTE OF THE WEEK

"Live entertainment is the last bastion of smell it, touch it, feel it . . . You can't duplicate that, no matter how cool your computer is."

CLEAR CHANNEL ENTERTAINMENT'S BRIAN O'CONNELL
Page 50



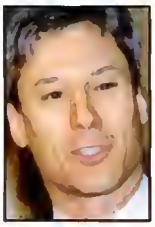
ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)
Bad Plus	34
David Phelps	18
Gordon Lightfoot	69
Jessica Simpson	77
Jimmy Buffett	10
Joan Sebastian	43
Keane	71
Lari White	50
Little Richard	15
Louie Vega	48
Lucero	56
Michael McDonald	21
Missy Elliott	75
Norah Jones	15, 77
Pepe Aguilar	90
Queen	60
Radiohead	37
Rudy Pérez	43
Tim McGraw	38, 84
Yahzarah	39

Company	Page(s)
Circuit City Stores Inc.	55
Compadre Records	50
Diesel SpA	5
DreamWorks Home Entertainment	58
Edel Music Group	6
Goldenvoice LLC	37
Loeb & Loeb LLP	21
Music Co. Nordic	69
MusicNet Inc.	57
Promtix	37
RCA Label Group	50
Three Keys Music	39
Trans World Entertainment Corp.	55
Twentieth Century Fox Home Entertainment Inc.	58
United Paramount Network	75
Virgin France	69
Virgin Group Ltd.	57
Warner Music International	5
Warner Music Latin America	43
Word Records	18

6



Scott Sperling joined the high-level execs at the Music & Money Symposium

Upfront



10

Alan Jackson leads an ACM nominees list that has plenty of surprises



DIESEL 'AMNESTY' SWAPS WMI 'HIPS' FOR CUSTOMERS' EMBARRASSING RECORDS

Warner International Gets Fuel With Diesel

BY LARS BRANDLE

LONDON—Diesel is getting to know its customers' music tastes.

Through a worldwide marketing campaign with Warner Music International (WMI), the Molvena, Italy-based clothing label is encouraging its typically young clientele to part with the most "embarrassing" items in their record collections. Call it the musical equivalent of their worst fashion disasters.

In exchange, participants receive one of 12 limited-edition "Greatest Hips" compilation albums. About 50,000 CD and picture discs were pressed.

The genre-specific compilations feature such Warner Music acts as Alice Cooper, the Ramones, Chris Rea, Busta Rhymes, Queen Latifah and Lynyrd Skynyrd and are available only through Diesel outlets.

"This is the first time we've worked with Diesel on an international basis such as this," comments Jay Durgan, London-based WMI senior VP of marketing.

"We see Diesel as a brand which speaks with young people," he adds. "I can't wait to see what records the 16- to 21-year-olds bring in. I'm absolutely fascinated at what we might see."

The collaboration was originally conceived and developed by the Warner Music and Diesel affiliates in the Netherlands.

"Diesel came up with the great idea for a marketing campaign, which we've supported," Warner Music Netherlands director of strategic marketing Eric Stellwag says.

(Continued on page 17)

Latin Labels Branch Out

New Services Add Revenue Streams

BY LEILA COBO

MIAMI—For many Latin independents, being a label is no longer enough.

Faced with declining sales, new and old companies alike are adding such services as management, booking, merchandising and publishing to their label operations.



HIDALGO: 'THE WAY TO SURVIVE'

"I see it as the future of the business. It's the only way to survive," says Juan Hidalgo, president of longstanding indie J&N Records.

For the past two years, every artist signed to the label has also been signed to a management deal within the company.

Other companies offering similarly integrated services include newcomers Ole and Megamusic and the more established Mock & Roll and Pina.

J&N also has its own publishing arm, J&N Publishing. Although it is not mandatory that artists have their compositions with J&N, Hidalgo sees it as a distinct advantage.

"It's easier to negotiate through me," he says. "For example, if someone needs a song for a film, I will avail it, even if it's for a lower cost, as long as it benefits and promotes an artist."

Further, Hidalgo says, with control over booking, promotion and marketing, there are more opportunities to impact record sales.

J&N, which has offices in Miami and

(Continued on page 89)

Ellis Sets Sony R&B Agenda

BY CHRIS MORRIS

Lisa Ellis, the newly named GM of Sony Urban Music, sees A&R and breaking developing acts as the thrust of her new role.

"The biggest focus is to find new talent," Ellis says. "That would be through getting some great A&R. Breaking new artists on a major level—I'd like to break one big hip-hop artist this year."



ELLIS: 'I'D LIKE TO BREAK ONE BIG HIP-HOP ARTIST THIS YEAR'

In her newly created post, Ellis will oversee the urban music activities at Columbia and Epic Records, as well as urban-oriented projects from the Legacy catalog division or any other pertinent Sony Music operations. She maintains her New York base.

Publicity, marketing and promotion of Sony's urban acts fall under her purview.

Since 2003, Ellis has served as senior VP of strategic marketing and music publishing at Sony Music; she previously was senior VP of R&B/rhythm-crossover promotion, VP of national promotion and VP of crossover promotion at Columbia Records, which she joined in 1995.

Concurrent with Ellis' appointment, executive VP of urban music David McPherson has exited Sony. McPherson was elevated to that position when Sony merged the Columbia and Epic R&B departments into one unit in the spring of 2003.

(Continued on page 17)

Music Biz Regaining Its Luster

Symposium Attendees Put Confidence In Private Owners, Digital Sales

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—Although there is still caution, the investment community is once again viewing the music business as an opportunity.

That was the message shared by finance professionals, lawyers and industry executives attending the third annual Billboard Music & Money Symposium, held March 4 at the St. Regis Hotel here. (For photo coverage, see page 22.)

Most agreed that the worst is over for the struggling music business.

However, as investment money starts to slowly flow back into the industry—thanks largely to the growing promise of digital downloads and ring-tone sales—experts warn that treacherous times remain, as labels and publishers continue to come to grips with a changing business model and ongoing piracy.

"We've made significant progress," said Harold Vogel, a leading media analyst and president of Vogel Capital Management. "But we have not resolved or reduced piracy significantly around the world."

That said, speakers and attendees were largely taking an optimistic perspective on the state of business.

John Frankenheimer, co-chairman of Loeb & Loeb, kicked off the opening panel to this year's event by pointing out that one year ago, many Music & Money attendees offered only pessimistic views on an industry that appeared to be in chaos because of piracy, a bloated infrastructure and poor A&R choices in supporting teen music, which appeared to have run its course.



PHOTO: CHUCK PULIN

SPERLING: OPENED DOOR TO NEW MONEY

By contrast, he noted that investors have started to eye the industry as an opportunity again, with U.S. sales experiencing an uptick and valuations remaining somewhat depressed.

Investment firm Thomas H. Lee Partners was held up as the poster child of the trend. Scott Sperling, the firm's managing director, delivered the symposium's keynote address.

The timing could not have been better. The week of the symposium saw the completion of the acquisition of Warner Music Group for $2.6 billion by Thomas H. Lee Partners and fellow investors Bain Capital, Providence Equity Partners and Edgar Bronfman Jr.'s Lexa Partners.

"Scott opened the door. Now, more people will look at the industry," said Jerry Gold, managing director of Gold International. "I suspect we will see a decent deal flow."

The WMG deal may help rekindle interest in music investing, but any ensuing transactions are unlikely to be of similar size and scope.

Peter Hoffman, director of global asset-based finance, securitization and principal transactions for Merrill Lynch, told symposium attendees that he expects to see more music-related structured finance deals within the next two years. However, he forecasts that most deals will be in the range of $50 million to $100 million.

Indeed, opportunities in the independent sector look promising, industry watchers say.

Terri Santisi, partner and leader of KPMG Media and Entertainment Group, predicted that nonstrategic buyers will be attracted to small deals for publishing and master catalog assets.

"There's growing interest in content aggregation by third parties," she said.

GOING PRIVATE

As for the majors, experts say the WMG deal is pointing the way toward private ownership as the ideal scenario for music companies.

Sperling joked that WMG may now be private, "but we like to see weekly numbers."

The difference, however, is that WMG is in the position of privately confronting problems for which investors in public companies would not be so forgiving, he explained.

Still, whether privately or publicly held, the major companies have made a

(Continued on page 85)



POTTER: SEEKS BLANKET LICENSE

U.S. Copyright Changes Urged

BY BILL HOLLAND

WASHINGTON, D.C.—The head of the trade group representing many major online music services has called on Congress to modernize U.S. copyright law.

Jonathan Potter, executive director of the Digital Media Assn. (DiMA), told lawmakers at a March 11 hearing held by the House Subcommittee on Courts, the Internet and Intellectual Property that Section 115 of the Copyright Act is inefficient in the digital era. DiMA includes member companies AOL, Apple, Microsoft, MusicMatch, Napster, RealNetworks and Yahoo.

Section 115 was created in 1909 to grant compulsory "mechanical" licenses for physical copies of player piano rolls. It was then employed to license musical compositions to record companies for works used on such media as single records, vinyl albums, tapes and CDs.

Potter said the situation is different today, and he asked law-

(Continued on page 17)

In Oz, Mixed Views On Free Trade

BY CHRISTIE ELIEZER

SYDNEY—Even as the draft Free Trade Agreement (FTA) between the United States and Australia stirs debate in both markets, the music industry here is seeking continued government assistance to fund export initiatives.

Industry insiders Down Under believe the FTA will provide greater opportunities than ever for Australia to export its music, musical equipment and music technology to the United States.

"Australia has less than 2% of the world music market, so the potential for growth through export earnings and import replacement is substantial—as long as there is government support," says Paul Bodlovich, chair of the Australian Music Industry Network.

AMIN represents the interests of the music industry associations from each of the six Australian states as well as the self-governing Northern Territory.

The recent success of Australian rock acts the Vines and Jet has confirmed interest in current Aussie talent in the United States.

Although total music export figures are not produced by the Australian music industry, the government's Bureau of Statistics estimates that mechanical royalties and licensing fees from overseas sales of recorded music in 2003 totaled $203 million Australian ($156.3 million), while exports of manufactured sound recordings were worth $65 million Australian ($50 million) at trade prices.

When U.S. and Australian trade officials began negotiating the FTA two years ago, the local industry was swift to express its concerns. Domestic repertoire accounted for only 18.7% of the $609.5 million Australian ($470 million) wholesale value of the Australian recorded music market in 2003, according to the Australian Record Industry Assn.

Industry executives were particularly worried that hard-won policies aimed at helping developing acts, such as radio quotas for domestic repertoire, tour/recording subsidies and tax incentives, would be negotiated away in the name of equal trade.

Representations to negotiators by such music associations as AMIN, the Australasian Performing Right Assn. (APRA) and the Music Managers Forum

(Continued on page 85)

Edel Moves On With New Business Model



HAENTJES: 'WE'RE BACK TO NORMAL BUSINESS, AND IT FEELS GOOD'

BY EMMANUEL LEGRAND and WOLFGANG SPAHR

HAMBURG—It's been a tough three years for German independent company Edel Music Group. But founder and chairman/CEO Michael Haentjes believes that by crafting proper partnerships, the company has turned a corner.

"We've adapted to the size of the business," Haentjes says. "We no longer have big investments, we have reduced our losses, we are close to break-even point and we are moving on."

On the verge of bankruptcy three years ago after years of uncontrolled expansion, Edel has posted net losses of 1.6 million euros ($1.98 million) for the fiscal year ending Sept. 30, 2003, after a loss of 208 million euros ($258.1 million) in 2001 and 15.8 million euros in 2002 ($19.6 million). Meanwhile, revenue decreased to 138.1 million euros ($171.4 million) from 160.7 million euros ($199.4 million) in 2002.

Presenting Edel's financial results for 2003 ahead of the 2004 annual general meeting due to take place here in May, Haentjes says the recovery owes a lot to the restructuring measures of Michael Baur, who joined two years ago as COO/CFO and now owns 10% of the company's shares.

Baur took radical measures to restructure the company and to cut bank debt from 191 million euros ($237 million) to 33 million euros ($40.9 million).

Earnings before interest, taxes, depreciation and amortization (EBITDA) for 2003 were 6.2 million euros ($7.7 million) against a negative EBITDA of 1.2 million euros ($1.49 million) last year. Operating cash flow reached 2.5 million euros ($3.1m) in 2003, against a loss of 20.7 million euros ($25.7m) the previous year.

"We decided to put a regional focus on Europe and discard loss-making operations to prevent further drainage of liquidities," Baur says. Several operations

(Continued on page 89)







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El Dolor De Tu Presencia
Lo Que Yo Tuve Contigo
Si No Estás
Te Llamé
Te Vas
Vive La Vida
Ya No Me Duele

JOAN SEBASTIAN
Afortunado
Así Te Quiero
Barrio Viejo
El General
Hoy Empiezs Mi Tristeza
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Yerba Buena

TROPICAL

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Funky Town Music

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compositor: Victor Manuelle
editora: VMR Publishing

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New Label Targets Christian Budget Biz

BY DEBORAH EVANS PRICE

NASHVILLE—Veteran executive Hugh Robertson is launching a new label to address what he says is lacking in the Christian music marketplace.

Waterfront Records, a division of marketing/management firm Waterfront Entertainment, is launching to focus on developing concept, compilation and value-priced projects. The venture is based in Franklin, Tenn.

"As the industry has been changing and downsizing, pretty much every one of the major Christian labels has eliminated their concept or special market development divisions," Robertson says. "The industry isn't able to or wanting to pay attention to this category of music, yet it's been a viable piece of business."

Robertson sees the industry being more song-driven and consumers looking for lower-priced product. "It looks like there's an opportunity here to serve a market that's being underserved," he says. "There's room to make great-sounding music but still put it out at a lower price."


ROBERTSON: UNDERSERVED MARKET

Mainstream distribution is being handled by Nashville-based CBuJ Distribution and San Francisco's Bayside Distribution. Hendersonville, Tenn.-based New Day Christian Distributors will handle Christian retail.

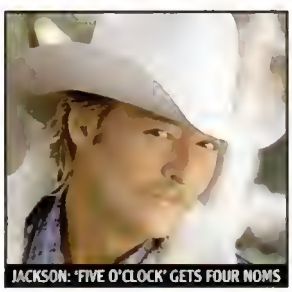
Robertson has hired Josh Petersen as Waterfront Records product manager and Stephanie Jackson as director of business affairs. Robertson is sole owner of the new company.

The debut releases from Waterfront Records' Value Concepts line are four titles in the Modern Worship Collection: "Contemporary Classics," "Women Together in Worship," "Worship Alive" and "The Spirit of Worship." The 10-song projects contain cover versions of popular worship songs, aggressively priced at $4.99.

The label launches the Chillout series March 9 with the titles "Chillout . . . A Time to Worship" and "Chillout . . . The Worship Xperience." The frontline series will include new arrangements of songs made popular by MercyMe, dcTalk, the Beatles, Bob Dylan and others.

Waterfront will not be an exclusively Christian music label. Robertson also has plans to release country and rock projects later this year and says the label will likely move into signing and developing artists in the future.

Robertson was GM of Squint Entertainment, the label that introduced Sixpence None the Richer.


JACKSON: 'FIVE O'CLOCK' GETS FOUR NOMS

New Faces Among ACM Noms

BY PHYLLIS STARK

NASHVILLE—Providing evidence of the country format's recent efforts to diversify its appeal and expand its audience in the face of shrinking albums sales, Jimmy Buffett, Huey Lewis and James Taylor are among the artists scoring their first nominations in the Academy of Country Music (ACM) Awards.

All three are nominated in the vocal event category for collaborations with country acts. Buffett actually earned four nominations for his duet with Alan Jackson, "It's Five O'Clock Somewhere," which is also nominated in the single record, song and video categories.

Jackson, the year's top contender,

(Continued on page 89)

Nashville Assns. Feud Over Acronym

BY DEBORAH EVANS PRICE

The Country Music Assn. and the Christian Country Music Assn. continue to do battle in U.S. District Court in Nashville over the latter's choice of acronym.

In the most recent skirmish, the court ruled that the CCMA had violated a preliminary injunction issued in October 2003. That action prohibited the organization from using its acronym, finding that "CCMA" was too similar to the CMA's acronym, creating confusion.

CCMA had begun using CCA, for Christian Country Assn., a name that the trade group's CEO Gene Higgins trademarked in 1997. But the court ruled Feb. 12 that this, too, violates the preliminary injunction. Court documents state that "the new logo utilized by the defendants breaches the Safe Distance Rule. This court found that the letters 'C-C-A' not only created a likelihood of confusion with 'C-M-A' but [were] possibly even more confusing."

Higgins says he has tried to comply with the court rulings and did not think using CCA would incite further action.

"I thought that [CCA] was a good acronym," he says. "The CMA came back and put a contempt of court [charge] on me that I can't use that [because] it was too much like the CMA [acronym] again.

"Their [original] argument in court was that the CMA initials were in our acronym and that's where people got us confused, because those three initials were together," Higgins says. "It's unconstitutional for anyone to say we can't have an acronym. No one in a hundred years could look at 'CCA' and think it's 'CMA.'"

Still, CMA representatives see the new acronym as still being likely to create confusion.

"CMA regrets having to take this legal action," executive director Ed Benson says, "and we've continued to suggest to Gene Higgins that he use his organization's full name in order to prevent confusion among consumers and the media between the annual awards shows."

The disagreement between the two organizations began 10 years ago. Benson says the CMA began writing letters to Higgins in 1994 asking him to cease using the CCMA acronym.

In response to the most recent developments in this case, Higgins' attorney Randall Burton has filed a defendant's "motion for reconsideration," asking the court to reverse its most recent decision.

NEWSLINE...

THE WEEK IN BRIEF

DreamWorks Music Publishing is on the block, sources say, and is being shopped by Howard Wattenberg of New York firm Grubman, Indursky & Schindler. The asking price for the company is $40 million to $60 million, according to one well-placed source, who adds that some unidentified potential buyers have become skittish about the high price tag. The music publisher is owned by DreamWorks SKG, the partnership of Hollywood moguls Steven Spielberg, Jeffrey Katzenberg and David Geffen. In December, DreamWorks SKG sold its DreamWorks Records label to Universal Music Group for nearly $100 million. CHRIS MORRIS

EMI Recorded Music North America is making preparations to fold the Higher Octave label into Narada, sources say. Higher Octave, which was sold by Matt Marshall to EMI more than five years ago, was founded in 1986. At its peak, the label had annual revenue in the $12 million range, but in its most recent year grossed less than $4 million. Sources suggest that a majority of the Higher Octave staff will exit March 12. Some staff will remain to help complete the transition. An EMI spokeswoman had no comment. ED CHRISTMAN

Sen. Russ Feingold, D-Wis., sent a letter to the Federal Communications Commission March 9 calling on the agency to begin a probe of "pay-for-play" schemes within the radio industry. Feingold is the sponsor of the still-pending S. 221, legislation aimed at radio giant Clear Channel Communications. It calls for an increase of local and independently produced programming and content on radio as well as competition in radio programming, advertising and concert promotion. The letter follows recent lobbying on the issues by the National Academy of Recording Arts and Sciences, the Recording Artists' Coalition and the American Federation of Television and Radio Artists. BILL HOLLAND

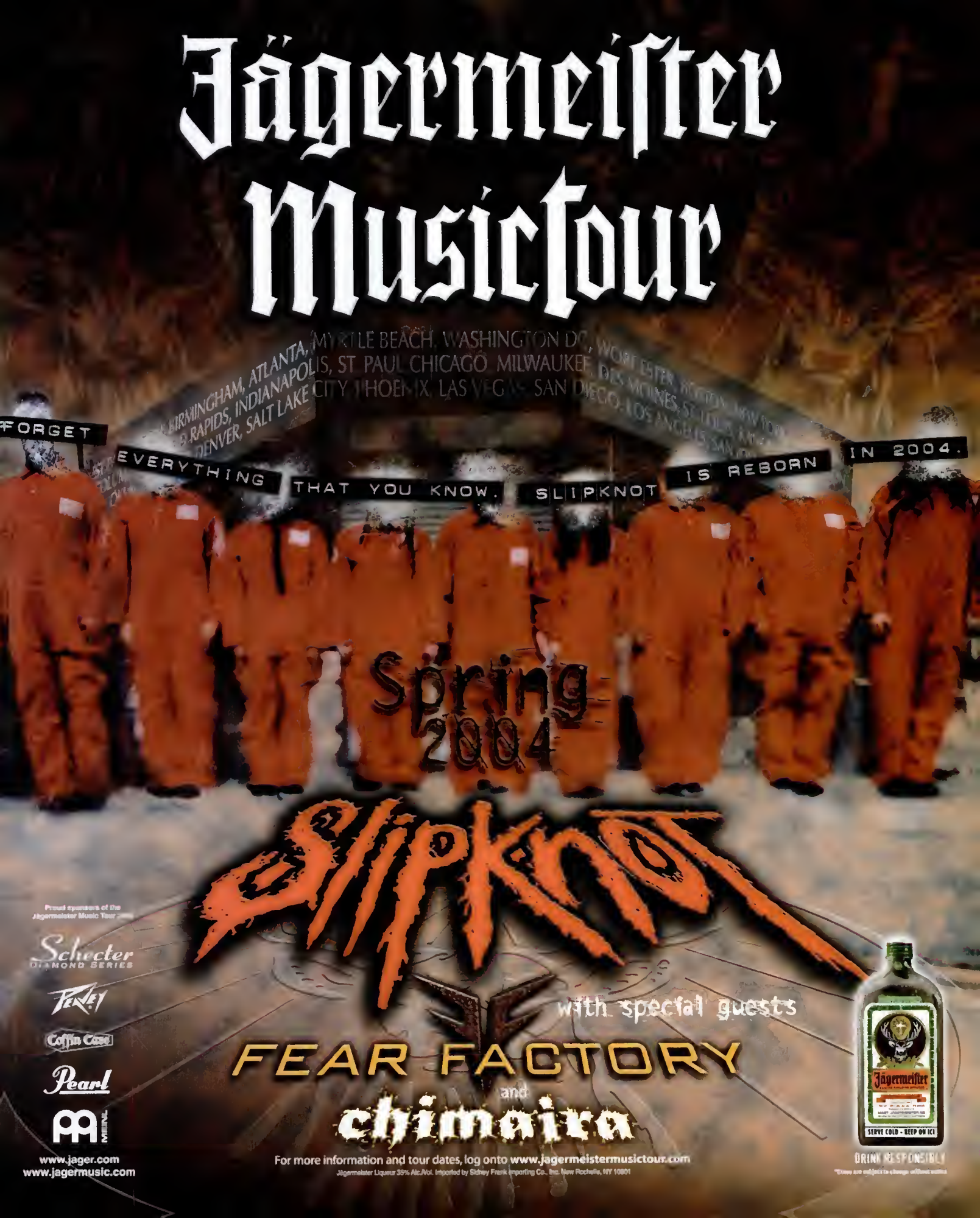
"The Lord of the Rings: The Return of the King" will be released on home video May 25 by New Line Home Entertainment. The 11-time Academy Award winner will be available on VHS ($24.97) and as a two-disc DVD set ($29.95). An extended-edition version is expected in the fourth quarter. New Line is releasing the theatrical version of the final "Lord of the Rings" (LOTR) film months earlier than its previous LOTR home video releases. Those had been released in August, with special editions following in November. New Line will be partnering with Duracell, Verizon, Air New Zealand and others for the DVD release. JILL KIPNIS

A suit filed by singer/songwriter/actor/producer Ruben Blades against his former record and publishing companies (*Billboard*, March 13) was settled out of court the day before it was scheduled to go to trial. Terms of the settlement were not disclosed. Blades' suit against Fania Records, Vaya Records, Musica Latin Internacional, Vaya Publishing, Fania Publishing, Vev Plub Inc. and Sonido Inc. dates back to 1984, when he initially filed a complaint for failure to pay recording royalties, failure to pay publishing royalties and copyright infringement, among other counts. LEILA COBO

The European Parliament in Strasbourg, France, passed the European Union's Enforcement Directive, a new bill that aims to provide a legal framework to protect intellectual property and provide anti-piracy laws. The vote clears the way for the directive to be adopted before the European elections in June. Member states will then have two years to implement the directive as part of their national legislation. EMMANUEL LEGRAND

Fiddler's Green Amphitheatre in Englewood, Colo., near Denver, has signed a new naming rights deal with Coors Brewing and will operate as Coors Amphitheatre beginning this spring. The multiyear deal is part of an ongoing relationship between House of Blues, which owns and operates the shed, and Coors; HOB also runs the Coors Amphitheatre in Chula Vista, Calif., near San Diego. RAY WADDELL

Musical instrument manufacturer Peavey Electronics will sponsor the spring 2004 Jägermeister Music tour, which opens March 30 at the Hard Rock Cafe in Orlando, Fla., and concludes May 14 at Memorial Auditorium in Sacramento, Calif. Tour acts Slipknot and Chimaira—as well as Sworn Enemy, God Forbid and Full Blown Chaos, which will open select dates—use Peavey instruments. The manufacturer sponsored the spring and fall 2003 Jägermeister outings. Peavey will give away one customized Peavey/Jägermeister Triple XXX guitar amplifier stack during the tour and one customized Rage guitar amp at each date. Peavey will also help promote up-and-coming talent by providing backline equipment to the Jägermeister Band Program, which selects a local act in each town to open the show. CHRISTOPHER WALSH


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Opinion

Editorials / Commentary / Letters



High-Tech Answer To Piracy?

The record industry's war against peer-to-peer file sharing has never been about the technology.

It's been about how the technology is being used to swap songs in violation of U.S. copyright laws.

Back in the day when Napster was the prevailing system, there was a clear connection between the illegal activity and the file-swapping service. That's because Napster operated a central server that housed the music files, making it complicit in the illegal activity.

Now songs are no longer housed on a central server. They remain on the computers of individual users. The file-sharing service merely provides a way to link up millions of computers on the Internet so that those users can share copyrighted songs.

To date, the services have successfully defended their operations in court by claiming that they have no way of controlling what gets shared over their networks. In effect, the technology has been redesigned to get around the prevailing federal law.

But just as file-sharing companies have used technology to avoid complicity, other technology companies have come up with their own software that now turns their defense on its head.

Leading the pack is a company called Audible Magic, which has been written up in The New York Times, among other publications.

The company has built a digital database of 4 million songs and has developed software that can recognize the digital audio files of those songs. In effect, such audio files are like fingerprints.

> *The technology has been redesigned to get around the prevailing federal law.*

Since no two songs are alike, no two audio files are the same.

Billboard sister company Nielsen Broadcast Data Systems uses a similar technology to detect radio airplay.

Using the software gives P2P services the ability to precisely identify music that is being traded over its network by comparing their audio files against the database of copyrighted songs. With that capability, it's a snap to block illegal file swapping.

The company and the Recording Industry Assn. of America have been making the rounds in Washington, D.C., to demonstrate the product, and some universities have already begun looking at it to curb illegal file sharing over their campus networks.

If Audible Magic works as well as its developers claim, it changes the P2P debate considerably. For their part, the file-sharing services asked the music industry and Audible Magic March 11 to make the software available for independent testing. That's a sound move.

But don't expect the services to adopt the technology if it proves to work as claimed. As one expert told The New York Times, "it destroys their business model."

Indeed, such file-swapping companies as Kazaa have built their business model on illegal file sharing. Take that away, and traffic would fall dramatically. The only way to make up that volume would be through legal music trading, perhaps based on a licensing deal.

It makes perfect sense. But don't hold your breath waiting for that to happen.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, if requested, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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Information Group

Editor-in-Chief: KEITH GIRARD

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BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672
Nashville: Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454
Miami: Leila Cobo (Bureau Chief/Latin) 101 Cranden Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279, Fax: 305-361-5299
London: Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014
New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681, Advertising Fax: 646-654-4799

EDITORIAL

Managing Editors: Carolyn Horwitz (Billboard BIZ) 646-654-4680, Barry Jeckell (Billboard.com) 646-654-5581, Thom Duffy (Special Publications) 646-654-4716
Senior Editors: Samantha Chang (Business/Legal) 646-654-4659, Melinda Newman (Music) 323-525-2287, Marc Schiffman (News) 646-654-4708, Phyllis Stark (Country) 615-321-4284
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Associate Editors: Troy Carpenter (Billboard BIZ) 646-654-4904, Katy Kroll (Special Publications) 646-654-4709, Todd Martens (Billboard BIZ) 323-525-2292
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Art Director: Jeff Nisbet
Editorial Assistants: Sarah Han (N.Y.) 646-654-4605, Margo Whitmire (L.A.) 323-525-2322
Contributors: Bradley Bambarger, Fred Bronson, Ramiro Burr, Moira McCormick, Catherine Applefeld Olson, Dan Ouellette, Steve Traiman, Anastasia Tsioulcas

GLOBAL

London: Emmanuel Legrand (Bureau Chief/Global Editor) 011-44-207-420-6155, Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068 **Bureau Chiefs:** Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

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Associate Publisher/International: GENE SMITH
Advertising Directors Northern Europe/U.K.: Frederic Fenucci +44 (0) 207-420-6075
Asia-Pacific/Australia: Linda Matich 612-9440-7777, Fax: 612-9440-7788
Japan: Aki Kaneko 323-525-2299 **Latin America/Miami:** Marcia Olival 305-864-7578, Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret 323-782-6250
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Presley's Drummer And Bassist Unjustly Excluded From Hall Of Fame

Two Sidemen Deserve Rock Honors

Taking Issue



By Max Weinberg

As an active musician for more than 45 years, I can say that there is no more tantalizing and exciting a question than when a singer or guitar player asks, "Wanna join our band?"

It's always a great moment. But when the singer is Elvis Presley and the musician is drummer D.J. Fontana, well—that's the stuff rock-'n'roll legends are made of.

Having myself been in the position of a fortuitous first meeting with my future E Street bandmates, the importance of the events of Oct. 16, 1954, strike home.

That was the date of the historic first meeting between Presley and Fontana, his original and longtime drummer.

Of course, as millions of Elvis fans around the world are aware, guitarist Scotty Moore and bassist Bill Black were with Elvis that evening when their struggling trio was booked to debut on the famous "Louisiana Hayride" radio show.

The organizers, the audience, the other performers on the show—in fact, anyone who was there that night or listening in at home—didn't quite know what to make of Elvis.

Backed only by a guitar and bass fiddle, it wasn't country, it wasn't hillbilly, it sounded nothing like Western music and it certainly wasn't bluegrass. Whatever it was, it was different but not complete.

Elvis asked D.J., the house drummer at the "Hayride," to sit in. When D.J. laid into that big backbeat, the world exploded. Levon Helm, the legendary drummer/singer of the Band, remembers seeing this new Memphis band play at a high school dance in Marianna, Ark. "With D.J. planting the beat, the music suddenly had some architecture," he says.

Can you imagine? A high school dance?

From that fateful autumn day in 1954, D.J. Fontana, along with Elvis, Scotty and Bill, cut a path unequaled in rock'n'roll history. To paraphrase Sir Winston Churchill: "Never have so few rocked so hard for so many."

For 50 years, the musical trail blazed by these pioneers has inspired generations of musicians and rock'n'roll music fans. D.J. himself performed on close to 500 Elvis cuts.

To have played drums on "Jailhouse Rock" alone would seem to have been enough to include the man in anyone's hall of fame.

With this history in mind (and only learning later that Bill Black also had not, in fact, been inducted into the Hall), four drummers, mightily influenced by D.J. Fontana's powerful big beat, approached—formally and in a timely fashion—the Rock and Roll Hall of Fame Sideman Nominating Committee about Fontana's induction.

Six weeks later, a terse form letter from the Rock Hall left us in no doubt that our proposal had been met unenthusiastically. (See letters, this page.)

On March 15, the Rock and Roll Hall of Fame directors and their guests will congregate in New York to induct the Hall of Fame class of 2004.

As indicated in the Rock Hall's letter of Dec. 4, 2003, the sideman category has been eliminated for this year.

For us and the many music fans interested in the seminal efforts of those individuals who made their marks yet did not necessarily become household names, this surprising decision of the Rock Hall Committee is disappointing.

Presley was among the first Hall of Fame inductees in 1986. Scotty Moore was included in the first class of so-called "sidemen" inducted. In that light, D.J.'s and Bill's current status is simply unjust.

Echoing the statements contained in letters and petitions signed by thousands of fans and received by the Hall this past autumn, Ringo Starr, Charlie Watts, Levon Helm and myself believe these specific exclusions will not be satisfactorily addressed until such time as D.J. Fontana and Bill Black join their bandmates in the Rock and Roll Hall of Fame.

Only then, with their names inscribed in this place of honor alongside those of Elvis Presley and Scotty Moore, can we and the Rock and Roll Hall of Fame completely celebrate the music and the history that D.J. Fontana and bassist Bill Black helped create.

Weinberg is the longtime drummer with Bruce Springsteen's E Street Band and music director for "Late Night With Conan O'Brien."

October 30, 2003

Mr. Ahmet Ertegun
Mr. Jon Landau
Mr. Seymour Stein
Mr. Jann Wenner
Mr. Jerry Wexler

Gentlemen,

We are writing at this time to express our strong enthusiasm supporting D.J. Fontana's inclusion into this year's Hall Of Fame ceremony in the sideman category. His contributions to the great records and live performances of Elvis Presley and his influence on us and many generations of rock & roll drummers can not be over stated.

It's great that Elvis, Scotty and Bill are in the Hall of Fame. How about completing the group?

Sincerely,

Ringo Starr — Charlie Watts — Levon Helm — Max Weinberg

ROCK AND ROLL HALL OF FAME FOUNDATION, INC.
1290 AVENUE OF THE AMERICAS, NEW YORK, NEW YORK 10104
(212) 484-1755
FAX (212) 445-0105

Suzan I. Evans, Esq.
Executive Director

December 4, 2003

Mr. Max Weinberg

Dear Mr. Weinberg:

I have received your letter regarding DJ Fontana. I will be happy to forward it on to our Side-Man Selection Committee for their consideration. However, just for your information, please be advised that at this time, we do not plan to induct any Side-Men for the year 2004.

Thank you for your interest in the Rock and Roll Hall of Fame.

Sincerely,

Suzan Evans

18
David Phelps credits his 'Revelation' success to the staff at Word Records



Music



39
Marcus Johnson recaps the first two years of his Three Keys Music label

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Good Golly, Little Richard To Keynote At SXSW

Little Richard will deliver the keynote speech at the South by Southwest Music Conference (SXSW) March 18 in Austin, and he has no shortage of material to draw upon.

"Oh, my God, I have 71 years of experience," says Richard, who turns 72 in December. "I can let [attendees] know it's going to be a struggle. A lot of struggles. A lot of stones, a lot of typhoons, a lot of earthquakes, but you have to continue . . . Don't think it's going to happen in an hour. The struggle is supposed to enhance you so when you write your songs, you have something to write about."

Richard also plans to address the art of the deal, having fallen victim to quite a few bad ones during his career.

"A contract is not a letter to your mother or your girlfriend or your teacher," he says. "You need someone who knows about contracts. You can get so [busy] with the theatrical side that you don't have anything left and you can't buy a doughnut or a cup of coffee. That happened to me."

Richard was able to bounce back, but he learned a valuable lesson: "You should put your signature on everything. You never get too busy to sign checks, because while you're getting carried away performing, someone else may be getting carried away with your money."

Richard also expects to share some tales about those he has crossed paths with during his decades-long career in show business.

"**Jimi Hendrix** was my guitarist when he was 18. I was the first famous person **the Beatles** ever met. I took them with me to the **Star Club** in Hamburg. **Mick Jagger**—I'm the first famous person that he ever met."

Richard still plays about five shows per month, and he will perform at

(Continued on page 20)

The Beat



By Melinda Newman
mnewman@billboard.com



LITTLE RICHARD: SHARING SOME TALES



SXSW Always Draws A Crowd

This Year's Will Be Bigger

BY SUSANNE AULT

Despite—or perhaps because of—continued turbulence in the music industry, the highest number of attendees in years is headed to Austin for the South by Southwest Music Conference (SXSW), set for March 17-21.

The confab's creative boom during the past couple of years—Norah Jones and the Darkness broke big after performing at showcases in 2002 and 2003, respectively—is spurring conference registrants to think creatively about doing business.

Actual artist signings are traditionally rare at SXSW and will be especially so in the current atmosphere, conference-goers believe. But attendees say that key conversations can be struck with attractive unsigned

(Continued on page 16)

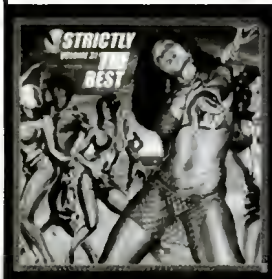
After performing at SXSW 2002, Norah Jones' subsequent success defied the criteria that A&R reps rely on while attending the confab.

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SXSW

Continued from page 15

acts, evaluations can be made on buzz bands and partnerships can be fortified at the event.

Roland Swenson, managing director of SXSW, is projecting that 7,000 people will make the trek to Austin this year. That is 800 more than last year and will be the best attendance count since 2000.

A total of 1,100 bands will be showcasing, which required organizers to add eight new SXSW venues to accommodate the additional 120 acts than there were in 2003.

DEALS WELCOME, BUT RARE

"Making deals on the spot rarely happens, but relationships are built, introductions are made and the process begins," Swenson says. "That's an ongoing part of SXSW."

Chris Castle, an attorney at Akin, Gump, Strauss, Hauer and Feld, says he would obviously be open to any major-label offers made to his indie clients, including Endochine and Failsafe, that are showcasing this year.

"Getting a band signed is not the easiest thing in the world now. People do showcase to get signed. But it is education for labels and booking agents to see new artists," Castle says. "[Even] if there may not be a deal on the cocktail napkin."

About 30% of the showcasing acts are unsigned, about 50% are on indie labels and 10% to 15% are major-label acts, Swenson says.

Andy Karp, senior VP of A&R at Lava Records, says he normally uses SXSW to network with people and assess each year's crop of buzz bands.

A majority of the A&R people are aware of most of the acts and have already started negotiations with the ones they like—sometimes well before the conference hits, he admits.

Yet, "I go to rule out lots of bands," explains Karp, who did sign one act, New American Shame, at SXSW in the late 1990s. "If you wait for SXSW to pursue a band, you'll have a bit of a derby on your hands."

Perry Watts-Russell, senior VP of A&R at Warner Bros. Records and another SXSW vet, has never signed an act at the conference but says he definitely came out of recent SXSW fests a wiser man.

"Two of the most successful acts over the last couple of years [were] Norah Jones and the Darkness. [They] throw out normal criteria in the decision-making process in the A&R world," he says.

Jones was deemed too soft-spoken for a market largely driven by harder acts at the time. And "most of the A&R world felt that the Darkness would not suit American tastes," Watts-Russell adds.

PLENTY OF AGENDAS AT CONFAB

While talk of signing freezes still swirls at financially strapped major labels, Watts-Russell says that "the job never changes. You're out to find artists that blow you away, no matter what the climate of the industry is. Any time you walk into a club in L.A., New York [or] SXSW, you always go hoping to find the new Beatles or Bob Dylan—hope springs eternal in A&R."


SWENSON: EXPOSURE IS THE GOAL

David Levine, an agent at William Morris Agency, recalls wanting to see Polyphonic Spree at the 2003 SXSW because he had "a need to stay in touch with what's out there and new." The Hollywood Records band, slated to play again at this year's event, is booked by Little Big Man.

Levine says that everyone comes to SXSW with different agendas, "where some people just go to hang out or see it as a vacation. But some do see it as a true opportunity to see new bands."

Though WMA has signed only a few acts at SXSW over the years, the agency typically keeps itself busy, he says. "We'll make a list of the bands that don't have agents. We'll send multiple people to showcases."

INTERNATIONAL PRESENCE

Because of the United States' favorable reception to British import the Darkness—coupled by the weak American dollar—international participation at SXSW is expected to leap this year.

Current projections from SXSW organizers estimate a 30% jump in foreign attendees largely from Europe, Australia and Japan. International showcasing acts will number 68 more than last year.

Also, BBC Radio is covering SXSW for the first time, and "they're sending quite a force—about 30 people—and they are set to produce 15 hours of programming for SXSW," Swenson says.

This beefed-up international contingent excites ASCAP and BMI. Foreign writers have the option of inking with either society on a per composition basis, according to executives at the performing rights organizations, which means the chance to meet with many international attendees face to face this year can prove invaluable.

"On the international side, it has been growing this year . . . the industry has seen so much income from international acts. [English, Australian and Canadian] writers are coming, and SXSW will be an easy place [for us] to get recognized by them," says Todd Brabec, executive VP of memberships at ASCAP. "It's very important to keep relationships up."

ASCAP and BMI will also be rolling out showcases full of their own acts, signed and unsigned. Brabec has high hopes for the United Kingdom's Goldrush, an unsigned ASCAP act playing March 17 at the Hard Rock Cafe.

Charlie Feldman, VP of writer/publisher relations at BMI in New York, is bullish on U.K. BMI act Razorlight, among others, playing March 19 at the Hard Rock Cafe.

"Most of them are up and coming and could [possibly] be next year's great talent," Feldman says of BMI showcasing acts. "We collect and distribute royalties, but we are also a support system to help people get a leg up in the business."

Many of those attending SXSW believe indie record companies could reap the benefits in 2004.

"There was a time when you weren't sure if an A&R [executive] would be at the label by the time [your album] was delivered," attorney Castle says. "Now you're not sure if the label will be there. So this is a great time for independent labels. Artists are going to be a lot more interested in being on an indie label than they were before."

Swenson notes that regardless of whether a band is eyeing a major- or indie-label deal, "everyone is here for the exposure. What will most likely happen is they'll be seen by someone who will give them a show or put them on a festival, seen by a writer who may review them or seen by a lawyer or manager who might want to work with them. It's not big news. But that's the real stuff that happens."


POLYPHONIC SPREE: ATTRACTED ATTENTION AT SXSW 2003 AND WILL BE BACK AGAIN THIS YEAR

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Diesel

Continued from page 5

"For about the last seven years, we've been closely involved with music but largely with independent music," Diesel U.K. marketing manager Daniel Barton says. "We've been largely the champion of the underdog. The inspiration for this campaign comes from the crazy types at Diesel. It's just a whole lot of fun, really."

WMI contributes A&R, pressing and manufacturing to the campaign, selling the product to Diesel as a "premium" deal. "Not only is it a great business deal, but it presents a great opportunity to bring music to consumers in fresh, new ways," Stellwag notes. The campaign continues through April.

Various WMI artists will be asked to participate at branded parties in selected cities. Diesel stores will also invite guest DJs to play a selection of the "embarrassing" collections during special in-store events. All the records Diesel collects will be auctioned on eBay, with the proceeds going to a nominated charity.



DIESEL IS PROMOTING THE CAMPAIGN ON ITS WEB SITE

"We've been quite proactive over the years in working with the underground music scene," a Diesel spokesperson says. "It's a natural progression for Diesel to be getting involved in music-related campaigns."

The clothing brand has gradually established footholds with the music industry through its international Diesel-U-Music unsigned talent search, now in its fourth year. Established in the United Kingdom, that project has extended to the United States, Italy, Japan, the Netherlands, Belgium and Switzerland, with more markets to follow next year, according to the spokesperson.

"The music industry has historically flourished because of well-chosen collaborations," Music Managers Forum general secretary James Sellar observes of the London-based trade body's partnership in the Diesel-U-Music project for the third year. Vital Distribution and labels Wall of Sound and Fierce Panda are among the other firms lending support to the British component of that initiative.

Ellis

Continued from page 5

Ellis reports to Sony Music U.S. president Don Ienner. He said in a statement, "I couldn't be more confident that [Ellis] is the right person to help further expand our presence in urban music."

Reflecting her long background in crossover promotion, Ellis says she will necessarily take a "big-picture view" of her artists' potential.

"However, that doesn't mean that every artist is supposed to cross over," she adds. "You have to respect their roots, respect who their audience is.

"Black radio in particular is exceptionally important to nurture and create a true fan base and a true audience for many of these artists," Ellis says. "To sit there and discredit it, many times by letting crossover overshadow it, is sometimes wrong, although I understand and appreciate the crossover process probably as much as anyone."

Ellis identifies Amerie, Vivian Green and Lil' Flip as developing artists that will receive special attention from Sony Urban Music.

She says that "marquee projects" from established stars Destiny's Child, Lauryn Hill, Maxwell and Nas are anticipated for the fall of this year.

Copyright

Continued from page 6

makers to convert the Section 115 license into a blanket license to cover the use of all music compositions.

"Today . . . online services require hundreds of thousands or even a million licenses simultaneously, as they compete" against each other and against online black markets "to offer consumers the most comprehensive music selection possible," he said. "Only with a blanket license can services be confident of non-infringing access to all available music."

DiMA also believes that copies of tunes cached in computers should not be viewed as a distributed copy and not require a royalty payment. Potter compared cached copies to the physical glass master copies—not subject to a license—used to make CDs.

National Music Publishers' Assn. counsel Carey R. Ramos said there is no need to modernize the provision. "The basic policies set forth in Section 115 remain wise and reasonable," he testified.

Potter also called for a "safe harbor" provision in a revised Section 115 that would allow users who can't track down the copyright owner of a work to pay into a fund. He also sees the need for an electronic database that would identify copyright owners of musical compositions.

Cary Sherman, president of the Recording Industry Assn. of America, testified that music publishers should not be allowed to charge for differently encoded versions of the same piece of music on so-called "multi-session" discs that in essence only allow consumers to play the tune on the platform they own.

Sherman also said that because of new varying music services, Section 115 royalty rates in the future may have to be calculated through an adjustable percentage rate rather than a cents-per-tune rate.

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Phelps' Breakthrough Gets A Boost From Word

For **David Phelps**, signing with **Word Records** feels almost like a homecoming. Phelps, whose new album "Revelation" debuted at No. 12 on the *Billboard* Top Christian Albums chart, says he owes his breakthrough in Christian music to Word staffers, who offered encouragement and direction after he moved to Nashville from his native Texas.

"I've always dreamed of being with Word," says Phelps, who is also a member of Southern gospel group **the Gaither Vocal Band**. "When I first came to town, I had gone to different labels. When I met with Word, they were interested in working something out."


PHELPS: 'I STEPPED OUT ON THIS ALBUM'

Then someone mentioned that the Gaither Vocal Band was looking for a tenor. Phelps was a longtime fan of group founder **Bill Gaither** and his quartet. Word execs helped arrange an audition and even offered use of their studio for Phelps to record a demo tape of Gaither songs. Thus began an acclaimed career as part of Southern gospel's premier group, as well as tremendous exposure through the series of "Homecoming" concerts that have spawned a top-selling line of CD and DVD/VHS product.

However, Phelps never totally abandoned his solo ambitions. In 2000, he released "Joy, Joy" through **Spring Hill Music Group** and followed with a self-titled album in 2001 that netted him a **Gospel Music Assn.** Dove Award nomination in the male vocalist of the year category. Phelps sees those first two records as a bridge to "Revelation."

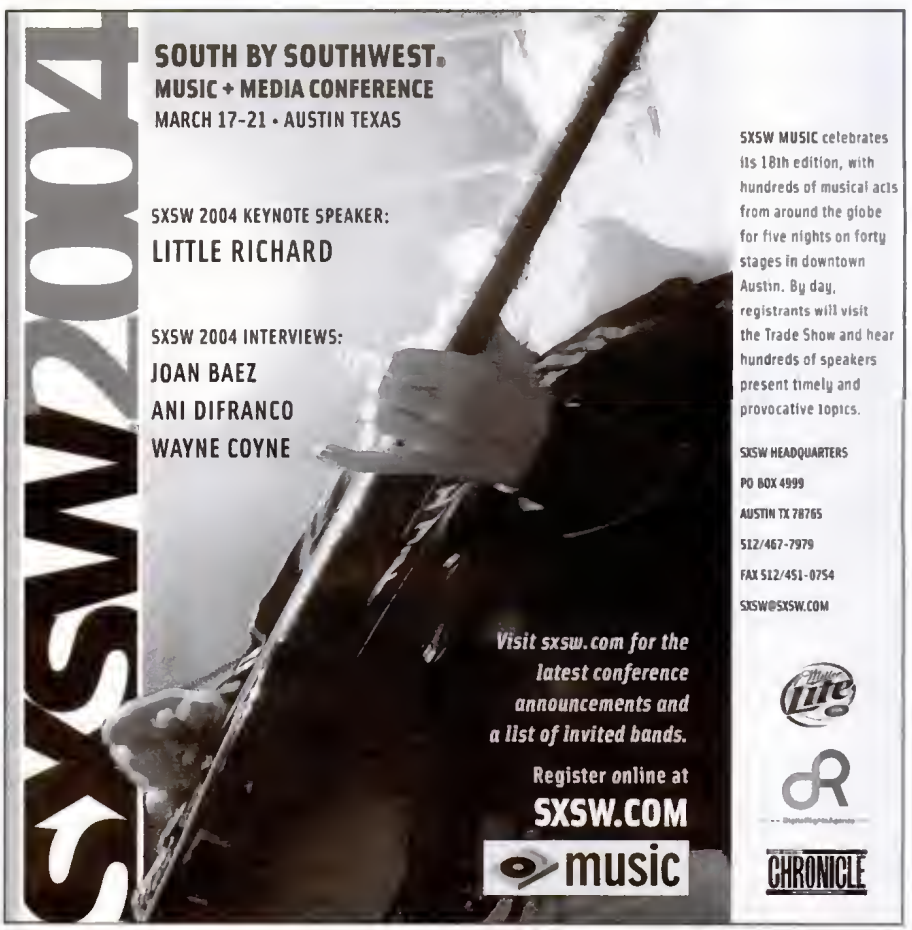
"I have fans in the Gaither camp that are just so loyal, and I'm so grateful for it," he says. "One of the things we have to think of when I'm doing a solo record is to not alienate those people stylistically. [I wanted] to show everybody artistically there's another part of who I am, but not take a huge leap because I didn't want to lose that

(Continued on page 19)

Higher Ground



By Deborah Evans Price
dprice@billboard.com



Higher Ground

Continued from page 18

fan base. I think that we've done that. If I had done this record first, it might have been seen as a big departure, but now this record seems logical."

"Revelation" showcases not only Phelps' spectacular tenor but also his songwriting abilities. He penned "Perdoname Dios (Pardon Me God)" and co-wrote with such noted tunesmiths as **Cindy Morgan** on "Just As I Am" and **Regie Hamm** on "Satisfaction."

Phelps wanted to record songs that would define him as an artist in the way the songs of fellow artists **Steven Curtis Chapman** and **Michael W. Smith** have done for them.

" 'Revelation,' 'Break Free' and 'Just As I Am' were lyrics that I so desperately wanted to sing that stylistically had a chance to be defining for me, and 'Virtuoso' as well," says Phelps, who will continue to tour with the Gaither Vocal Band and will embark on a 30-date solo tour this summer. "I really stepped out on this album to define myself as an artist.

"My goal is to come up with songs that can communicate to people that there is hope, that God loves us," he adds. "The lyric on 'Break Free' [says] what I'm out to say. It starts out, 'Forget what you've heard about **Jesus** if it doesn't begin and end with love.' It's my favorite line of the whole record."

SESAC HONORS: Songwriter/producer **Peter Kipley** was named SESAC's 2003 Christian songwriter of the year during a March 2 awards dinner at Nashville's **Acorn** restaurant. Kipley's "Word of God Speak," recorded by **MercyMe**, dominated the Christian radio airwaves in 2003. The Dallas native also penned MercyMe's "Spoken For."

Wordspring Music, a division of **Word Music Publishing**, and Kipley's own publishing company, **Songs From the Indigo Room**, were named SESAC's 2003 Christian publishers of the year. **Steve Taylor, Regie Hamm** and **Daily Planet's Jesse Butterworth** were among the other writers honored during the evening's festivities. For a complete list of winners, visit billboard.biz.

NEW GVB MEMBER: **Marshall Hall** has been tapped as the new baritone singer for **the Gaither Vocal Band.** Hall fills the vacancy left when **Russ Taff** exited last month to resume his solo career. A native of Lexington, Ky., Hall is already a familiar face to Gaither fans, as he has been performing regularly at "Homecoming" concerts and featured on related products. As a songwriter, Hall has cuts to his credit by **Point of Grace, Salvador** and **Andy Denton**, as well as cuts on Gaither's "Build a Bridge" and "God Bless America" videos.

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Wellen, Belgium
SONOPRESS GMBH
Gütersloh, Germany
SONOPRESS LLC
Weaverville, North Carolina, USA
SONOPRESS PAN ASIA LTD
Tai Po, Hong Kong, SAR
SONOPRESS SINGAPORE PTE LTD
Singapore, Republic of Singapore
SONY DADC AG
Anif, Austria
SONY MUSIC ENTERTAINMENT (HK) LTD
Tuen Mun, Hong Kong, SAR
SUMMIT CD MANUFACTURE PTE LTD
Singapore, Republic of Singapore
TECHNICOLOR
Camarillo, California, USA
Gwent, United Kingdom
Schifflange, Luxembourg
TECHNICOLOR PTY LTD
Alexandria, Australia
THAMESDOWN SOFTWARE FULFILLMENT LTD
Swindon, United Kingdom
UMG MANUFACTURING & LOGISTICS
Grover, North Carolina, USA
UNITED RECORD PRESSING
Nashville, Tennessee, USA
UNIVERSAL MANUFACTURING & LOGISTICS
Hannover, Germany
U-TECH MEDIA CORP.
Taiwan, ROC
VIGOBYTE DE MEXICO
San Diego, USA
VIVA MAGNETICS LTD
Aberdeen, Hong Kong, SAR
VOGUE TRADING VIDEO NV
Kuurne, Belgium

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The Beat

Continued from page 15

SXSW. "I still love performing," he says. "It's a joy to see the young people, the old people, the rich and poor, black and white. They get a sense of belonging and encouragement."

An influence on a tremendous number of artists, including **Prince** and **Michael Jackson**, Richard keeps up with the current music scene.

"I like **Alicia Keys**, I think she's very gifted. I like **Usher**. I like **Christina Aguilera**. I think she's a fantastic singer. I like **Justin [Timberlake]**."

On Feb. 24, **Epic/Legacy** released "Get Down With It: The Okeh Sessions," the complete recordings of Richard's time with **Okeh** in the mid-'60s.

But Richard says he has no desire to record new material. "I've been offered to do recordings, but I figure if it ain't broke, don't fix it. I'm happy with the legacy the way it is."

COMING ROUND AGAIN: Carole Bayer Sager and **Carly Simon** are writing together, Bayer Sager tells *Billboard*.

Of course, the two had a big hit with "Nobody Does It Better," which Simon sang for the 1977 James Bond film "The Spy Who Loved Me," but that song was written by Bayer Sager and **Marvin Hamlisch**.

The pair have written about six songs together, including two that Bayer Sager believes will appear in "My Little Black Book," a film starring **Brittany Murphy** and **Kathy Bates**.

The one that will surely have tongues wagging is a song called "Walk Away," the first song Bayer Sager has written with **Burt Bacharach** since their divorce in 1991.

"Carly and I have about six songs, so I'm trying to convince Carly to do her own record. She sounds so great, as good as ever," Bayer Sager says. Other co-writers with Simon and Bayer Sager include **Britney Spears** choreographer **Wade Robson**, **David Foster** and **Babyface**.

GIVING PROPS: Cassidy, who's experiencing success with "Hotel," which is No. 7 on the Hot R&B/Hip-Hop Singles & Tracks chart, says he owes much of his exposure to **R. Kelly's** appearance on the tune. "You know, he's a legend," Cassidy says, "so that gave me a boost automatically."

While he thinks established R&B artists aren't doing enough to help the next wave, Cassidy says he understands why. "A lot of young artists come in with a negative attitude and don't respect the older cats that paved the way for them, and that's why the older cats have that attitude.

"But I'm definitely blessed that R. Kelly did that for me, because it made my career big instantly."

As Music Biz Changes, Lawyers' Roles Grow

As the industry undergoes an "ultimate makeover," lawyers' roles continue to expand.

Key to the new model for success is collaborating with advertisers, as they increasingly turn to music as a conduit to reach their target audience.

To this end, music lawyers must become more versatile in dealing with advertisers as a means to develop an artist's career.

That was a message that resounded at the Billboard Music & Money Symposium March 4 in New York.

Speakers pointed to **Michael McDonald** and **Jimmy Buffett** as examples of artists who successfully moved away from the traditional artist/label business model to reap significant profits and boost visibility.

The event drew top entertainment lawyers, including **John Frankenheimer**, co-chairman of **Loeb & Loeb**; **Fred Davis**, a partner with **Davis Shapiro Lewit Montone & Hayes**; **Joel Katz**, co-managing shareholder of **Greenberg Traurig**; **Michael Elkin** and **H. Joseph Mello**, partners with **Thelen Reid & Priest**; **Griff Morris**, VP of the **Grammy Foundation**; **Ken Levitan**, co-president of **Vector Management/Vector Records**; **Michael Pollack**, general counsel of **Elektra Entertainment**; **John Simson**, executive director of **SoundExchange**; **Jim Cooperman**, co-general counsel/senior VP at **BMG**; **Jeffrey Liebenson** and **Michael Poster** with **KMZ Rosenman**; **Ken Abdo**, a partner with **Abdo Abdo Broady & Satorius** and chairman of the **American Bar Assn.'s** entertainment law forum.

MAN BITES DOG, PART 3: In yet another round in the unending saga of music downloading, civil-liberties groups are arguing that individual (as opposed to group) complaints be lodged against file sharers.

The move is an attempt to block the efforts of the **Recording Industry Assn. of America** to efficiently prosecute multiple accused file sharers in a single lawsuit. Forcing the RIAA to pursue each defendant individually would drastically slow down settlement efforts.

The **Electronic Frontier Foundation** (EFF) and the **American Civil Liberties Union** have filed amicus briefs asking that accused file sharers be accorded "minimal due process rights before subpoenas are authorized to identify them."

So far, the courts appear to be listening. Last week, a Philadelphia judge ordered record companies to file separate complaints against each of the 203 "John Doe" defendants in **BMG Music** v. Does 1-203.

Judge **Clarence Newcomer** ruled that the recently subpoenaed group should not be tried in a single lawsuit and ordered the plaintiffs to pay a full filing fee for each case, for a total of $30,000.

The move is clearly an efficiency challenge for the RIAA, which is seeking quick settlements to create disincentives for illegal file sharers, lawyers note. Meanwhile, the RIAA insists it will continue to seek group settlements and litigate.

The case was filed in Philadelphia against defendants whose Internet service provider (ISP) is Philadelphia-based **Comcast.**

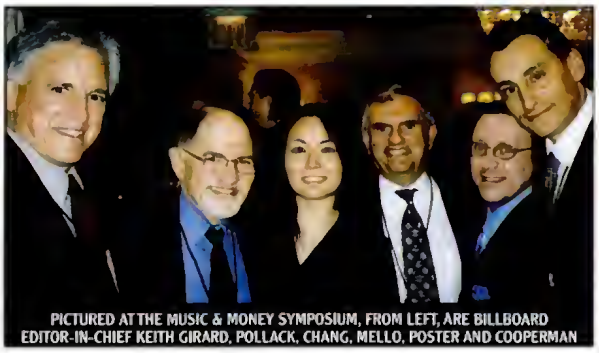
In a similar case filed in Atlanta against 252 "John Doe" defendants whose ISP is **Cox Communications,**

(Continued on page 74)

Legal Matters™



By Samantha Chang
schang@billboard.com



PICTURED AT THE MUSIC & MONEY SYMPOSIUM, FROM LEFT, ARE BILLBOARD EDITOR-IN-CHIEF KEITH GIRARD, POLLACK, CHANG, MELLO, POSTER AND COOPERMAN

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to the boardroom
to the studio

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Billboard Music & Money Symposium 2004



In his keynote speech, Thomas H. Lee Partners' Scott Sperling, center, shared his views on investing in the music business. His firm played a leading role in the recent acquisition of Warner Music Group. Sperling is pictured afterward with *Billboard* president/publisher John Kilcullen, left, and *Billboard* editor-in-chief Keith Girard.

NEW YORK—Top music industry players, entertainment attorneys and financial executives gathered March 4 at the St. Regis Hotel here for the third Billboard Music & Money Symposium. Attendees discussed current valuations of music firms, new artist business models and the climate for entertainment investments and acquisitions. (Photos: Chuck Pulin)



The "Post-Merger Economics" panel, moderated by Loeb & Loeb's John Frankenheimer, focused on music industry growth opportunities. The participants were, from left, Merrill Lynch & Co.'s Peter M. Hoffman, Frankenheimer, KPMG's Terri Santisi, Gold International's Jerry Gold, Thomas H. Lee Partners' Scott Sperling and Vogel Capital Management's Harold Vogel.



Sharing their end-of-day thoughts are, from left, BMG's Leo T. Gatewood III, Sony Music Entertainment's Alvin L. Bowles Jr., ZBI Equities' Yen Liow and Columbia Business School's Rendel L. Solomon.



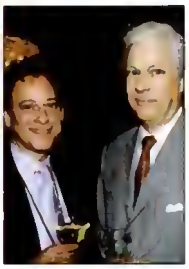
Billboard editor-in-chief Keith Girard, far left, moderated the "Executive Roundtable," where top entertainment executives discussed the state of the music business. Girard is pictured with, from left, Joseph P. O'Leary of panel sponsor BearingPoint; panelists Steve Gottlieb of TVT Records, Brian Becker of Clear Channel Entertainment, David Hockman of Sony/ATV Music Publishing and Martin Bandier of EMI Music Publishing; and Billboard president/publisher John Kilcullen.



Clear Channel Spectacolor's Julie Fontanella, center, won a 40GB iPod in a drawing sponsored by BearingPoint. She is flanked by *Billboard* president/publisher John Kilcullen, left, and BearingPoint's Joseph P. O'Leary.



The "Investing in the Digital Future" panel examined such potential new-tech growth areas as downloads and ring tones. Taking part were, from left, Dimensional Associates' David Pakman, UBS Warburg's Jeffrey Sine, Consect's Mark Frieser, Universal Music Group's Amanda Marks, BearingPoint's Shahid Khan and moderator Brian Garrity, senior business writer for *Billboard*.



Attorneys Michael S. Elkin of Thelen Reid & Priest, left, and Tim Fry of Stairs Dillenbeck Finley & Rendón discuss the day.



Industry veteran Bob Jamieson, left, shows his favorite magazine to Veronis Suhler Stevenson's Philip B. Weymouth III.



Jeff McClusky of Jeff McClusky Associates, left, and Warren Wasp of WTW Associates enjoy a break between business sessions.



Mingling at the closing cocktail reception sponsored by Loeb & Loeb are, from left, BearingPoint's Bettina Linder, attorney Terri F. Baker, Elektra's Michael J. Pollack, the Harry Fox Agency's Alfred C. Pedecine and BMG's Jim Cooperman.



HSBC delivered a special presentation on personal financial management for entertainment professionals titled "Money: That's What We Want." Leading the session were, from left, HSBC's Maryann Robinson, Wealth and Tax Advisory Service's Joseph P. Toce and HSBC's Joanna Lucchesi.



Attorney Ken Abdo of Abdo Broady & Satorius led a discussion of "The Changing Artist Business Model." Participating were, from left, Tsunami's Bruce Kirkland, Abdo, Vector's Ken Levitan, Greenberg Traurig's Joel Katz, Elektra's Michael J. Pollack, Davis Shapiro Lewit Montone & Hayes' Fred Davis and SoundExchange's John Simson.



Enjoying the closing cocktail party are, from left, Dave Kusek of Berklee College of Music, John Frankenheimer of Loeb & Loeb and John Scher and Al Cafaro of Metropolitan Talent/Hybrid Recordings.

Indie Track

INDEPENDENT MUSIC



LIL JON & THE EAST SIDE BOYZ RANK AT NO. 1 ON THE YEAR-TO-DATE RECAP OF TOP INDEPENDENT ALBUMS

This Game Has New Rules

BY CHRIS MORRIS

In 2001, Bob Dylan won an Academy Award for a song whose title could stand as a kind of theme for the independent record business: "Things Have Changed."

In a recent conversation with *Billboard*, John Awarski, GM of Cleveland-based Action Music, one of the longest-established indie distributors in the country, inadvertently called up the title of Dylan's tune as he discussed the current state of the indies.

"Things *have* changed," Awarski says. "The old models of the record business can't continue to work. It is the year 2004, and we have to look ahead; we have to sit down and make some hard choices about where it's going."

When you look at the indies' slice of the overall business in recent years, the picture is one of fairly consistent health and prosperity. The top independently distributed artists of the year to date—such as crunk stars Lil Jon & the East Side Boyz, country singer Craig Moran or dance artist Panjabi MC—have scored on The Billboard Hot 100.

Year after year, independents cumulatively command between 16% and 17% of the overall music market share—a chunk large enough to make the indies collectively the No. 2 U.S. distributor. In recent years, the indies have lagged behind only Universal, the behemoth of the business, in total numbers.

That figure has fluctuated by tenths of a percent. But in every other respect, the indies have witnessed gargantuan changes in the way they—and the industry in general—do business during the past decade.

It is difficult to believe, but just a little more than 10 years ago independent record distribution was still a regional game in which companies handled labels' product nonexclusively, fought over turf and decried "trans-shipping"—a now-disused

(Continued on page 28)

Spirit Of Independence Soars Again At SXSW

BY THOM DUFFY

On a spring day in the year 1836, the people of Texas won their independence from Mexico in the decisive Battle of San Jacinto, and the territory remained an independent republic for another decade.

To this day, Texans take the spirit of independence seriously.

On a spring day in 2004—March 17, to be precise—the 18th annual South by Southwest Music & Media Conference will open in Austin, and the potential and pitfalls of independence in the music business will again dominate the event.

SXSW organizers say the conference will draw some 7,000 attendees for five days and nights of discussions and showcases. Among the more than 70 scheduled panels are many that will focus on the independent music business: "How Indie Labels Find Artists," "Clear Eye for the Indie Guy" (a mock budgeting session for marketing a new act), "Successful Entrepreneurship in the Indie World," "Indie Labels Learn New Tricks" and "The Unique Position of Major-Affiliated Indies."

> *'There's a more hopeful tone this year.'*
>
> —ROLAND SWENSON, SXSW

The Rock & Rap Confidential newsletter is organizing a March 20 panel on the topic of health care and health insurance availability to musicians and other self-employed workers in the music industry. The newsletter and SXSW will provide passes to this panel for those who want to participate but are not registered for the conference.

A complete lineup of panels and artist showcases is available on sxsw.com.

"I think there's a more hopeful tone this year, as both consumers and people in the industry are beginning to feel that the recession has bottomed out and a modest recovery is under way," SXSW managing director Roland Swenson says. "While sales are still suffering, there are hopeful signs. Hearing that Norah Jones has sold a million records her first week out, avoiding a sophomore slump, is very encouraging."

SXSW.04 south by southwest music

Jones is among the most prominent artists that SXSW showcased in recent years as part of its burgeoning festival lineup, which largely comprises independent artists. This year, some 1,100 performers will appear on 58 stages.

It begs the question, How can any one act stand out?

"It only takes one person, if it's the right person, to see your act [and] make a huge difference for your career," Swenson says. "The acts that get the most out of SXSW are the ones who've done their advance work, have already developed a list of people who want to see their act at SXSW and work to get those people out to their show."

Those who say SXSW should reduce the overall number of acts it

(Continued on page 32)

Indie Charts Year To Date

The chart recaps in this special issue cover the 12-month period starting with the Feb. 8, 2003, issue through Jan. 31, 2004.

The recaps are limited to titles not sold by a major distributor. Ownership ties to a major do not disqualify a title from consideration, nor do pick-and-pack arrangements fulfilled by a major. The only criterion for inclusion is whether the title is sold by independent labels or distributors, as opposed to one of the five major distribution companies.

Top Independent Albums are based exclusively on point-of-sale information compiled by Nielsen SoundScan. Recaps for the Hot 100 Singles & Tracks use a combination of Nielsen SoundScan sales data, audience impressions compiled by Nielsen Broadcast Data Systems and playlist data from nonmonitored radio stations surveyed by *Billboard*. Titles receive credit for airplay or sales registered during each week they appear on the chart.

In some instances, titles are originally released independently and are later picked up by major distributors. In those cases, titles receive credit for points only while being sold independently.

Top Independent Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **KINGS OF CRUNK**—*Lil Jon & The East Side Boyz—BME/TVT*
2 **A MARK, A MISSION, A BRAND, A SCAR**—*Dashboard Confessional—Vagrant*
3 **ME & MY BROTHER**—*Ying Yang Twins—ColliPark/TVT*
4 **THE WIND**—*Warren Zevan—Artemis*
5 **PART II**—*Lil Jon & The East Side Boyz—BME/TVT*


MORGAN: TOP 5 ON HOT 100

6 **NU-MIXX KLAZZICS**—*2Pac—Death Row/Koch*
7 **VANS WARPED TOUR 2003 COMPILATION**—*Various Artists—Side One Dummy*
8 **TELL ALL YOUR FRIENDS**—*Taking Back Sunday—Victory*
9 **LIVIN' LEGEND**—*B.G.—Chappa City/In The Point/Koch*
10 **SEASONS**—*Sevendust—TVT*
11 **I LOVE IT**—*Croig Margan—Broken Baw*
12 **NEW YORK CITY**—*The Peter Malick Group Featuring Norah Jones—Koch*
13 **MAKE UP THE BREAKDOWN**—*Hot Hat Heat—Sub Pop*
14 **JUST BECAUSE I'M A WOMAN: SONGS OF DOLLY PARTON**—*Various Artists—Sugar Hill*
15 **THIS SIDE**—*Nickel Creek—Sugar Hill*
16 **GUESS WHO'S BACK?**—*50 Cent—Full Clip*
17 **FREE AGENTS: THE MURDA MIX TAPE**—*Mabb Deep—Landspeed/Koch*
18 **VINTAGE**—*Michael Bolton—PMG*
19 **GIVE UP**—*The Postal Service—Sub Pop*
20 **GOOD MOURNING**—*Alkaline Trio—Vagrant*

Top Independent Album Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **BME** *(3)*
2 **VAGRANT** *(10)*
3 **COLLIPARK** *(2)*
4 **SUB POP** *(4)*
5 **TVT** *(6)*
6 **ARTEMIS** *(6)*
7 **SUGAR HILL** *(3)*
8 **SIOE ONE OUMMY** *(4)*
9 **MATADOR** *(10)*
10 **KOCH** *(6)*

Top Independent Album Labels

Pos. LABEL *(No. of Charted Titles)*

1 **TVT** *(11)*
2 **KOCH** *(27)*
3 **VAGRANT** *(9)*
4 **ARTEMIS** *(12)*
5 **EPITAPH** *(15)*

Top Billboard Hot 100 Labels

Pos. LABEL *(No. of Charted Titles)*

1 **TVT** *(3)*
2 **VP** *(1)*
3 **SEQUENCE** *(1)*
4 **BROKEN BOW** *(1)*
5 **33RO STREET** *(1)*

Top Billboard Hot 100 Singles & Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **GET LOW**—*Lil Jon & The East Side Boyz Featuring Ying Yong Twins—BME/TVT*
2 **NO LETTING GO**—*Wayne Wonder—Greensleeves/VP*
3 **SALT SHAKER**—*Ying Yong Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT*
4 **BEWARE OF THE BOYS (MUNDIAN TO BACH KE)**—*Ponjobi MC Featuring Jay-Z—Sequence*
5 **ALMOST HOME**—*Craig Morgon—Broken Bow*

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Gear Choices Abound For Indie Acts

BY CHRISTOPHER WALSH

So you want to start your own indie band. Just guitars, bass, drums and keyboards. Don't forget amps for those axes. And a microphone for your frontman (or frontwoman). Eventually, you'll also want to cut your own CDs or, more likely, create digital music files. So you'll need a recording workstation.

What you need is a shopping list for music gear. And we've got one. Or actually, two, presenting equipment lineups for two imaginary bands.

The following is only a sample of the abundant choices available to musicians. But live performances and high-quality recordings are now options open to everyone. That was evident from the products showcased in January at the Winter NAMM Show in Anaheim, Calif., and available through music gear retailers.

Each manufacturer represented here offers products at a wide variety of prices, with equipment ranging from the traditional to software-based cutting-edge. All prices quoted are from the Musician's Friend Web site, musiciansfriend.com.

BAND NO. 1:

Guitar: Fender American Series Stratocaster. Fifty years after its introduction, the Strat remains a favorite around the world. $829.99. (fender.com)

Guitar amp: Fender Cyber-Twin. Fender updates the classic Twin with amp simulation capability. $1,229.99. (fender.com)

Bass: Rickenbacker 4003. The Ric possesses one of the most distinctive electric bass body designs—not to mention tones. $1,049.99. (rickenbacker.com)

Bass amp: Gallien-Krueger MB150S-112 Micro-Bass Combo. A bargain from one of the top names in bottom. $719.99. (gallien-krueger.com)

Drums: Ludwig Accent 5-Piece Custom Power Drum Set. The brand Ringo made famous. $699.99. (ludwig-drums.com)

Keyboard: Korg Triton Le 61-Key Workstation. $999.99. (korg.com)

Microphone: Shure SM57. The legendary 57 can be found on stages throughout the world. $89.99. (shure.com)

Recording workstation: Yamaha AW4416HDCD Digital Recording System. All-in-one 24-bit recording with onboard CD-RW burner and a whole lot more. $2,499.99. (yamaha.com)

BAND NO. 2:

Guitar: Gibson Les Paul Classic. As legendary and enduring as its creator. $1,599.99. (gibson.com)

Guitar amp: Marshall TSL 601 Combo. An ideal companion to the Les Paul, Marshall amps are heard far and wide. $1,199.99. (marshallamps.com)

Bass: Yamaha TRB4 II. Another quality stringed instrument from the world's largest manufacturer. $1,099.99. (yamaha.com)



YAMAHA'S TRB4 II BASS

Bass amp: SWR Super Redhead Bass Combo. Fender-owned SWR offers low frequencies of high quality. $1,449.99. (swrsound.com)

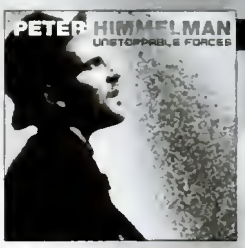
Drums: Pearl Export 5-Piece Fusion Drum Set. From one of the best-known and respected manufacturers. $699.99. (pearldrum.com)

Keyboard: Roland RS-50 61-key, 64-voice synthesizer. $795.99. (rolandus.com)

Microphone: Sennheiser E835. Sennheiser's evolution series offers a range of high-quality/low-cost mics. $99.99. (sennheiser.com)

Recording workstation: Digidesign MX002 Digi 002. The industry-standard Pro Tools platform with 8-fader FireWire interface and additional software (requires Mac or PC). $2,199.99. (digidesign.com)

NAVARRE: FIERCELY INDEPENDENT



Peter Himmelman
Unstoppable Forces
Majestic Recordings/MRI 114
He's been nominated for an Emmy for his work on CBS' Judging Amy, he's scored music for movies, television and this 10th album from the prolific singer/songwriter includes a bonus CD, *Himmelvaults III*, the third volume of unreleased material that has never appeared on any of Himmelman's commercial releases.



Clint Black
Spend My Time
Equity Music Group/EMG 3001
One of country music's premier male vocalists, Black has scored 31 Top Ten singles, sold 18 million records world wide and won numerous CMA, ACM and Grammies. He also co-wrote all 31 of his singles and many of his album tracks to boot! Now, superstar Black releases his new album featuring the first single "Spend My Time."



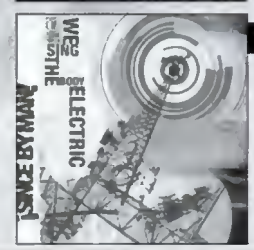
Clutch
Blast Tyrant
RT Entertainment/RTE 00410
Clutch is known for their rich, organic hard music that's beautifully constructed and meticulously planned - a vast and intricate tapestry of sound that takes the listener on a sonic journey. This is their sixth full length album and the songs are diverse in style, with elaborate instrumental sections, unexpected beats, melodies and a semi-conceptual narrative.



Fear Factory
Archetype
Liquid 8 Records/LIQ 12189
One of the pioneers of the modern metal/hardcore/industrial sound, Fear Factory is known for their distinctive style that blends lyrical delivery with aggressive vocals. *Archetype* includes one of two bonus DVDs—live concert footage from Australia or a documentary about the making of the new CD. The band is on tour with Slipknot throught May.



Josh Todd
You Made Me
XS Records/XSR 1009
Some of you may remember him as the former lead singer of Buckcherry, but Todd is also a Grammy nominee, model, actor and walking art canvas. After quitting Buckcherry, he found his current band by answering an ad in the *LA Weekly* for a singer. Their first single "Shine" is already getting airplay on major rock stations throughout the US. Catch Todd and band on tour all spring and summer.



Since by Man
We Sing the Body Electric
Revelation Records/REV 112
This 5-piece band from Milwaukee form a cohesive, powerful unit that leaves the hardcore pack in the dust. Intensity, melodic sensibility and vision are all terms used to describe Since by Man's first full length release. Appearing at Emo's during SXSW.

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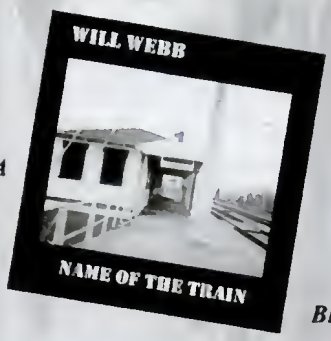
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"FOR THE OARKNESS, PLAYING ON THE BRITISH STAGE AT SXSW 2003 DEFINITELY RAISED AWARENESS AND CREATED A LOT OF INTEREST IN THE BAND, ESPECIALLY INTERNATIONALLY. THE EFFORTS OF THE BPI AND PARTNERS IN PROMOTING THE SHOWCASE AND THE OTHER BANDS INVOLVED PROVED TO BE INSTRUMENTAL IN OPENING UP MANY OPPORTUNITIES AND AVENUES FOR US TO EXPLORE. THERE WAS AN INCREDIBLE BUZZ ABOUT THE OARKNESS FOR THE WHOLE WEEK OF THE CONFERENCE."
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BPI

New Rules

Continued from page 23

term describing the selling of product by a competitor in areas covered by the "hometown" distributor. This was a method of doing business that had remained fundamentally unchanged since the 1950s.

But the rise of major national retail chains and their demands for fewer distributors spurred the development of national indie distributors, leading many regionals to either fold their tents, band together as nationals or enlarge their scope on a nationwide basis. Most independent releases were now being dealt on an exclusive basis.

Then, the new national distributors and the surviving regionals came to face a brave new world some of them hardly recognized.

By the dawn of the new millennium, an array of forces was squeezing the industry tightly: the downsizing and bankruptcy of overexpanded retail chains, the disappearance of the single and cassette formats, the flattening of the once-explosive CD format, the ascent of DVD, the rise of illegal online downloading, cheap production methods and a concurrent explosion of independently released music.

Like everyone else in the music industry, the indies reacted with horror and bewilderment as sales spiked dramatically in the first years of the new century. In private conversations, the heads of large indie distributors and labels expressed fear and confusion about the future.

However, the indies have always been a creative and resilient lot. One may take the definition of the independent in terms of Robert Fripp's "small, mobile, intelligent unit." As things have changed, so have the indies.

'NO ROOM FOR FAT'

As the record business hemorrhaged, the indies began to keep a tighter grip on the purse strings and a keen eye on expenditures.

"Obviously, we're trying to increase productivity and save money where we can," says Michael Rosenberg, president of Koch Entertainment Distribution in Port Washington, N.Y. "There's certainly no room for fat in the cost chain. We're very aggressively looking to cut costs wherever we can find ways to do it without impacting the way we function."

Beyond carefully watching expenditures, indie distributors began to monitor the output of their label partners, often in response to a perceived flood of product in the marketplace.

"We put the level of accountability on the labels that we represent, to hold up their end of the deal during the war," says Jim Cuomo, president of New York-based Ryko Distribution.

"We're making sure the labels have a consistent release schedule," he continues. "[We say,] 'Do more with less, don't glut up the release schedules.' You've got to know how the story's going to turn out. Your powers of forecasting have to be sharper than ever. Don't waste your time, effort, energy and, most preciously, the label's money on something where it's going to be a mystery as to what's going to happen."

Erik Grotte, COO of Bayside Distribution in West Sacramento, Calif., says his company's policy is to "not necessarily [be] careful, but thorough.

"We want to make sure we don't just go out and spend the label's money," Grotte says. "We want to be sure this is a good bang for everybody's dollar and follow through. Was the sell-through good? And if not, why didn't it work, and what can we do better?

"We're focusing on less labels, and getting behind [the ones we have] more, and doing it in the right way," he continues. "We're following through. We're setting them up correctly. We're not rushing to just throw stuff against the wall and hope it sticks."

Steve Pritchitt, executive VP/GM at Navarre Entertainment Media in New Hope, Minn., says, "We're doing a thorough review, keeping a close eye on what's happening with the label business and doing everything that we can to maximize their [profitability] and not make silly mistakes.

"The days of buying orders with [price-and-positioning] dollars have been over for a long time," he adds. "If the record doesn't justify a 3,000-unit order in exchange for a $5,000 program, we don't do it."

MUSICAL BASE BROADENS

As the earth moved under the major retailers' feet, the indies started to look more carefully at selling a breadth of product that would enable them to move into a broader spread of accounts and even some nontraditional outlets.

"The old days of looking for a spread of product on a national basis are over," says Ken Antonelli, president of RED Distribution in New York. "You have to match the product with the customer, and it doesn't necessarily mean that some record we put out that appeals to a Borders customer is going to appeal to a Trans World customer.

"We're trying to say to the labels, 'Don't spend your money on trying to get a particular number on a national spread, because at the end of the day, you'll have unsold product out there that'll come back.' At some point, you've got to understand that that's the way the model is today, and you've got to adjust your business model accordingly," Antonelli notes.

At Koch, where $1 million in annual sales was previously a benchmark necessity for taking on a label, executives began to look at smaller hip-hop and punk labels as a means of broadening its sales.

"By broadening the musical base, or the base of what we offer, it allows us to reach more independent stores with enough critical mass that they want to buy direct," Koch's Rosenberg says. "That's always followed along with that expansion of things that we carry, to expand the account base at the same time."

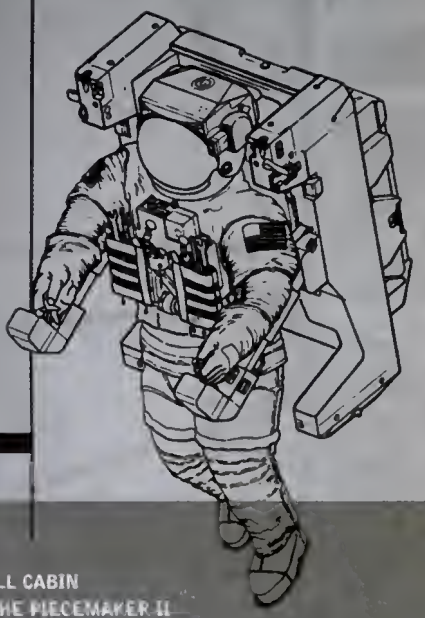
Bill McNally, VP at the regionally

(Continued on page 30)

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New Rules

Continued from page 28

based national Burnside Distribution in Portland, Ore., adds, "It's [about] being diverse, doing totally different styles of music, rather than staying in just one field. We tended to stick to just a few styles of music, and we've gotten a lot more diverse. We're doing a lot of different styles of world music and more folk, bluegrass and Americana.

"We are now selling to pretty much all the major retailers in the country, so we have places to sell all this stuff, too," he adds. "So that's a big plus for us."

MORE THAN JUST MUSIC

But few indie distributors are hanging their hats on music these days.

In fact, as the DVD market expands, and with the digital distribution of music looming as a burgeoning force, some maintain that the rubric of "record distributor" has a somewhat outdated ring to it.

"By all means, to say that you're just a music distributor anymore is a flawed way to go forward," says Ryko's Cuomo, whose company has taken on an increasing number of DVD lines during the past year. "There's a need for you to be able to prosper in both [audio and video] arenas; they're actually tied together.

"You're talking to a guy with 27,000 LPs at home, of which 15,000 are movie soundtracks," he continues. "There's a natural link to the video side."

Navarre's Pritchitt said in early 2003, "We've been very aggressive in talking to our label partners about giving us more DVD-type product. We're looking for not just pure music DVD but for value-added pieces as well. There's a great business to be had with TV programming that becomes available, and children's animation, the whole *anime* world and health and fitness."

Late last year, Navarre upped its video ante by acquiring BCI, a California home video specialist.

Rosenberg also notes, "We're looking at video as an opportunity. If you're doing audio, you're doing music—that's synonymous. With video, it was initially, 'OK, with video we can put out anything.' We don't have to be confined to music, and so far music [DVD product] has not been a priority for us."

RED's Antonelli adds, "The [DVD] titles that we're talking about range anywhere from 50,000 to 100,000 units. You can easily make money with those. That's as big as a lot of the records we have. So for us, it makes all the sense in the world to continue to figure out different ways to package, different ways to market, different ways to brand [DVDs]."

DIGITAL DELIVERY IS NEXT

The independents have been slow to warm up to the digital distribution of music, however. But last year's advent of Apple Computer's iTunes Music Store—the first legal digital service to strike a resonant chord with consumers—and a rapidly warming and heavily promoted market for online music has led indies to quicken the pace of their digital ramp-up.

"Obviously, our main thing is [record] distribution and a record label," says Glenn Dicker, a partner in the Graham, N.C.-based distributor Red Eye Distribution and its label, Yep Roc Records. "We just wanted to make sure we covered the service for the people we work with. We're not saying that we're believing it's going to become something real important quickly, but we do think it's going to be important."

Antonelli points out that the digital market is "small right now for everybody in the independent business. There are probably a handful of companies that are doing some business with iTunes or whoever else. Maybe it means a couple of thousand dollars of income a month with just one [online] company."

But, he adds, "it's going to grow, and it will be a nice little chunk of change when you start adding it up and you start sinking your teeth into exploiting the catalog. It'll be fine. I'm excited about it, frankly."

Navarre's Pritchitt believes that even if the digital market doesn't mature overnight, it will amplify the market for his company's CD product.

He notes, "From a distributor's point of view, if you take your piece of the piece you get, it's pennies, right? I don't think it's going to be a significant revenue stream [immediately]. But the point is, it's going to maximize the opportunity to sell CDs. We all need some help doing that these days, especially in the independent world."





SXSW's Global Draw Widens

BY PAUL SEXTON

LONDON—The worldwide draw of the South by Southwest Music & Media Conference shows no signs of diminishing.

One month ahead of the March 17 opening of the conference, international registration was up 30% compared with 2003, according to SXSW consultant Tracy Mann of MG Limited.

"Perhaps the most newsworthy point is the breadth of regional British organizations represented this year," says Mann, whose company provides global marketing services to the music industry.

In addition to two major trade groups, the British Phonographic Industry and the Assn. of Independent Music, representatives are coming to Austin for SXSW from the Scottish Arts Council, the Welsh Music Foundation, the Northern Ireland Music Industry Commission and U.K. Trade and Industry, the government organization that supports U.K. companies doing business internationally.

The BBC, which planned to broadcast from SXSW last year before withdrawing because of the war in Iraq, will make up for lost time with extensive programming on adult pop station Radio 2 and its digital rock service, 6 Music.

Just as last year's SXSW was a major part of the U.S. breakthrough for British band the Darkness, whose album "Permission to Land" was released in the United States on Must Destroy/Atlantic Records, a number of emerging U.K. rock acts will be at the 2004 convention as part of their U.S. promotional or touring campaigns.

Those bands include Fiction/Polydor's Snow Patrol—whose "Final Straw" album is due a U.S. release


COOPER TEMPLE CLAUSE: AMONG U.K. ACTS AT SXSW

March 30 on A&M—and Cooper Temple Clause, whose "Kick Up the Fire and Let the Flames Break Loose" was released Feb. 24 by RCA in the United States.

The trade organizations of the Italian and Belgian music industries, Fondazione Arezzo Wave Italia and Institute Muziekcentrum, respectively, will be at SXSW for the first time. Trade groups from Sweden, Norway, Finland, Denmark, Holland and New Zealand will also make return visits.

"SXSW is the key event in entering the Northern American market," says Paulina Ahokas, director of Music Export Finland, which will share a stand with its Swedish, Norwegian and Danish counterparts. "It's also a brilliant testing ground for labels and publishers on how well they can work in that market. That's why we're trying to develop the whole Finnish involvement in the event."

Markus Nordenstreng, known in Finland as a solo artist and as a member of the band the Latebirds, will perform. Ahokas says Granpop/Warner Chappell Music Finland, the label and publisher, respectively, for Nordenstreng and his band, will attend SXSW "to work on promotion and deals." A second Finnish artist, blues-jazz singer Erja Lyytinen, will showcase her second album, "Wildflower," on Bluelight Records.

Australia will showcase 25 artists at SXSW, its largest contingent to date. In addition, some 100 members of the country's music industry will attend. The Australian Trade Commission intends to use SXSW to launch a new campaign to reach North American and global music markets. Acts performing include the Avalanches, Powderfinger and the Sleepy Jackson.

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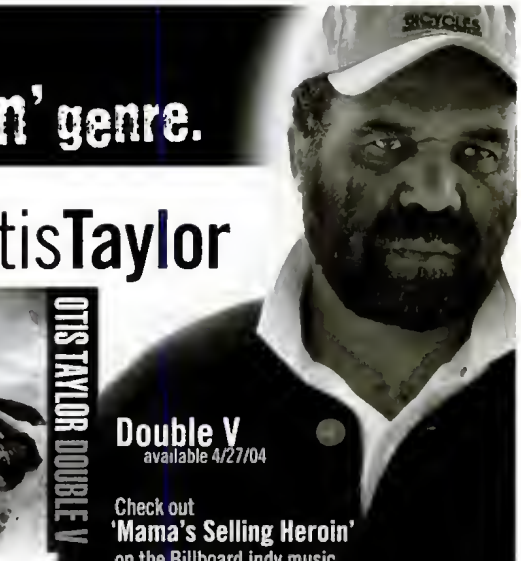
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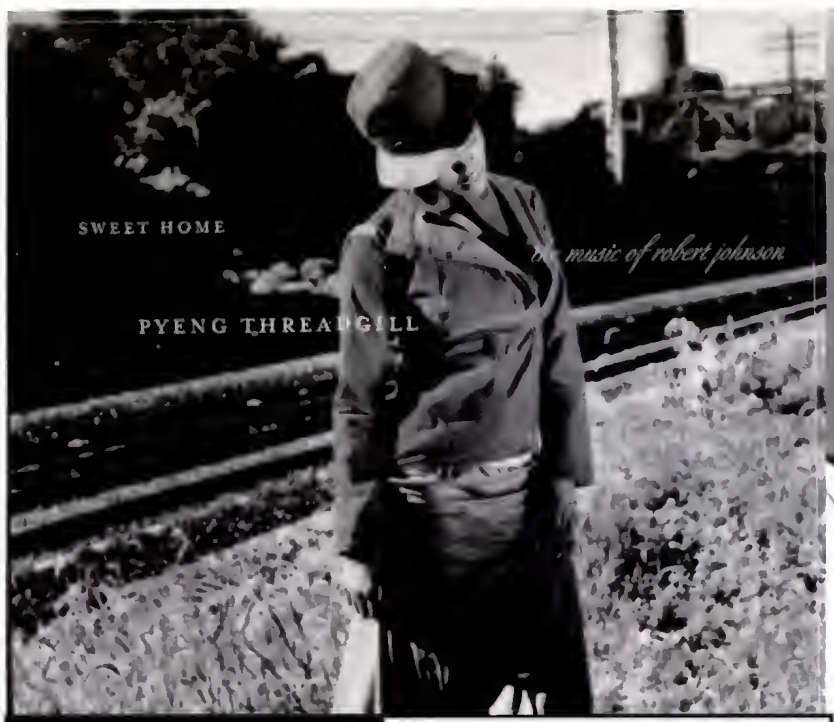
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NEWSLINE

INDIE UPDATES

In the wake of two Grammy Award wins by the late Warren Zevon last month, Artemis Records released a limited-edition version of Zevon's final album "The Wind" March 9 that was manufactured with 180-gram audiophile quality vinyl. Artemis also has released "(Inside) Out: Keep Me in Your Heart," a DVD of the VH1 special that documented the recording of "The Wind" during Zevon's battle with cancer. Zevon received Grammys Feb. 8 for best rock performance by a duo or group with vocal for "Disorder in the House," recorded with Bruce Springsteen, and best contemporary folk album for "The Wind."



ZEVON: AUDIOPHILE VINYL

Koch Entertainment plans an upcoming release from "American Idol" contestant William Hung, who earned a frisson of pop culture attention with his radically off-key version of Ricky Martin's "She Bangs" during the latest season of the Fox TV show. The Fuse music network teamed with Koch to offer Hung the contract Feb. 18 following a halftime performance at a University of California at Berkeley men's volleyball game. "Every one of us is joyfully guilty of singing our favorite song at the top of our lungs with wild abandon, all the while completely off-key and uninhibited," Fuse president Marc Juris said in a press statement. "As the underdog music video network, Fuse instantly identified with William's drive to do his best and have no regrets at all."

Victory Records, home to 20 guitar-based rock bands of different flavors, reports that shipments of albums by Taking Back Sunday and Atreyu are in the six-digit range and do not seem to be slowing down. "With Taking Back Sunday, we've shipped over 400,000," Victory CEO Tony Brummel says. "It should be gold within a couple of months. And Atreyu is over 100,000. In my eyes, Atreyu is just getting started. That's what's exciting." The sales achievements are testimony to Victory's commitment to these acts: Atreyu's current album has been on the market for nearly two years. "We're going to be cruising into Ozzfest [with Atreyu] come June," Brummel notes. The band's album "will be seeing its biggest sales ever, and we're going to drop their new album at the end of June. How cool is that?"



ATREYU: NEW CD IN JUNE

Razor & Tie's success with compilation CDs continues, with the debut of "Kidz Bop 5" at No. 34 on The Billboard 200 for the week ended March 13. The disc sold more than 34,600 units in its first week, according to Nielsen SoundScan. Prior titles in the Kidz Bop series have sold more than 3 million copies. Razor & Tie's business model of using direct-response TV ads has also been used to drive sales of recent compilations, including dance music set "Fired UP!," which has reached No. 14 on The Billboard 200; old-school gangsta-rap collection "Thug Nation"; and "slow jams" R&B set "Tha Down Low."

TVT Records artist Teedra Moses is shooting a video this month in New York for her single "Be Your Girl" with Hype Williams directing. The singer recently performed "Be Your Girl" and "You'll Never Find (A Better Woman)" with Jadakiss on TV program "Showtime at the Apollo" at the famed Harlem, N.Y., theater on a bill with TVT labelmates Lil Jon & the East Side Boyz. Moses is benefiting from a wave of media exposure for her debut album, including a performance at the Soul Train Awards in January, a feature in Vibe magazine and an interview on tmhxone.com, an online entertainment magazine.

Liquid 8 Records plans to release the new Fear Factory album, "Archetype," April 20, preceded by a Web-based promotional campaign called the Fear Factory Online Squad. A link from liquid8records.com allows fans to sign up to earn points toward exclusive Fear Factory merchandise and communicate with other fans of the band. The site counts down the time remaining until the release of "Archetype" to the thousandths of a second. Liquid 8 Records, founded by former Sony executive Michael Catain, has an eclectic roster of upcoming and established acts that includes Daryl Hall, Midnight Oil, Smokey Robinson and Ben Sidran.

Spirit

Continued from page 23

features "invariably also tell us to be sure to make room for *their* act," Swenson quips.

With the 7,000 attendees now expected at SXSW, the conference determines the number of venues it needs to create room for all those participants. "Then we multiply those spaces by four or five acts each, and that number by four or five days," Swenson adds. "That's how we end up with well over 1,000 acts."

The SXSW Trade Show will feature Indie Village, a group stand that will include participants from more than two dozen U.S. indie labels.



DIFRANCO: SXSW INTERVIEW

Righteous Babe Records founder Ani DiFranco, renowned for her music and her savvy as an independent music businesswoman, is one of the key industry figures who will sit for a SXSW Interview during the conference.

Other prominent industry figures who will participate in these interview sessions are former CBS Records president/CEO Walter Yetnikoff; Wayne Coyne, founder of the Flaming Lips; Andrew Loog Oldham, former producer/manager of the Rolling Stones; and performer Joan Baez. Rock'n'roll pioneer Little Richard will give the keynote address March 18.

In an economically challenged business environment, SXSW has continued to flourish. The growth of the conference, Swenson says, "is fueled by the growing number of artists and businesspeople who have no choice but to seek innovative methods of building artists' careers in an era marked by a shrinking number of mass-media outlets for new music.

"SXSW is a place to launch new product," Swenson adds, "whether it's a new act or a more established artist who is using SXSW as a one-stop promotional device for exposure to press, radio, retail, talent buyers and the rest of the industry."

Swenson concludes, "SXSW also provides a cost-effective means for artists and the companies associated with them to gain exposure to a broad base of potential partners such as publishers, record labels, managers, attorneys, agencies and other support personnel."

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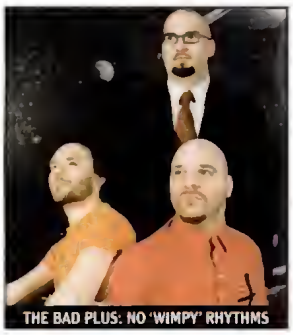
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Bad Plus Trio Builds Another Bridge To Rock

The piano trio has been a hallmark of post-bop jazz, from **Bill Evans** to **Keith Jarrett** to **Brad Mehldau**. But last year a distinctive new variation on the theme emerged when **the Bad Plus**—pianist **Ethan Iverson**, bassist **Reid Anderson**, drummer **David King**—made its raucous major-label debut with "These Are the Vistas" on **Columbia Records**.

It was a brilliant outing that positioned the rock and jazz worlds a step closer. In his first studio encounter with a band of improvisers, pop producer **Tchad Blake** oversaw the project.

The acoustic trio broke new ground with its dynamics-packed originals and compelling interpretations of pop hits (including **Nirvana's** "Smells Like Teen Spirit" and **Aphex Twin's** "Flim"). Heralded by jazz and rock critics, "Vistas" became a modest jazz best-seller, racking up sales exceeding 60,000 worldwide.



THE BAD PLUS: NO 'WIMPY' RHYTHMS

Once branded the loudest jazz trio in history, the Bad Plus returns to crunching, improvised action with "Give," its sophomore outing on Columbia that streeted March 9.

Once again, Blake produced another first-take, no-overdubs gem that was recorded at **Peter Gabriel's Real World** studio in England. There's a new batch of band originals as well as covers ranging from jazz renegade **Ornette Coleman's** "Street Woman" to **Black Sabbath's** big-sound "Iron Man."

The latter is a piano tour de force, with Iverson opening the tune by playing two pianos—an upright and a **Steinway**—simultaneously.

"Everything we know about playing is in that track," he says. "I played as loud as I could while adding fast chromatic flourishes above. There was a danger of sounding campy playing this song, but we didn't cross that line. There's irony in the idea of covering Black Sabbath, but the execution is not ironic."

Jazz Notes™



By Dan Ouellette
douellette@billboard.com

As for criticism that the trio may be stepping too far outside the jazz zone, Anderson says, "We like rock music and jazz, and it's not healthy to build walls. We're passionate about music, period."

King adds, "We're making records that sound different from other jazz trios. We're proud of the fact that we made something that was new and unique."

Iverson notes, "It's a good time for jazz piano trios who are doing something different. Audiences are open. We're bringing new ideas to the table in an improvised music language. Our rhythms may come from rock, but they're authentic, not some wimpy jazz version."

WOMEN WHO JAZZ: With increasing recognition, women are finding steady footing in the male-dominated jazz world. The San Francisco Bay Area is home to a wealth of women artists, four of whom are releasing new projects.

After a three-year hiatus, smooth guitarist **Joyce Cooling** returns with "This Girl's Got to Play" (**Narada Jazz**), which bows March 23. On the same day, straight-ahead guitarist **Mimi Fox** will deliver her latest, "She's the Woman," on **Steve Vai's** new **Favored Nations Cool** imprint (the jazz offshoot has also signed **Novecento** featuring **Stanley Jordan** and guitarist **Larry Coryell**, whose new, as-yet-untitled CD will be released June 15).

In celebration of the 15th anniversary of the **Mad-Kat Records** label she founded with singer **Madeline Eastman**, premier Bay Area vocalist **Kitty Margolis** has released her fifth CD, "Heart & Soul: Live in San Francisco," recorded at the **On Broadway Theater** in North Beach.

For her third CD and first as a jazz singer, **Natasha Miller** releases "I Had a Feelin' " (**Poignant Records**), a tribute to the songbook of **Bobby Sharp**, whose best-known song, "Unchain My Heart," was a hit in 1961 for **Ray Charles**.

TIME OUT FOR BRUBECK: In celebration of pianist **Dave Brubeck's** 50th anniversary signing with **Columbia Records**, Columbia/**Legacy** will release a five-CD boxed set, "For All Time," March 23. The collection compiles all of Brubeck's "Time" series quartet albums recorded between 1959 and 1965, including the best-selling "Time Out" (1959) and "Time Further Out" (1961).

Brubeck will be featured March 22 at Jazz at Lincoln Center's "An Evening With the Legendary Dave Brubeck Octet" at **Avery Fisher Hall**. While the pianist's quartet opens the evening, the historic highlight of the night will be the post-intermission performance of the octet, including original member **Bill Smith**. For only the second time in history, Brubeck will be performing octet tunes from his pioneering 1946 self-titled debut album for **Fantasy Records**.





Hot Rides

LUXURY AUTOMOBILES

High Standards

Here Are The Cars That Turn On The Top Stars

BY JOHN LANNERT

What do OutKast, Missy Elliott, Justin Timberlake, Hilary Duff and Dave Koz have in common? On Grammy night, they were all out cruising in Maybachs.

What's a Maybach? It is the product of a German luxury car and engine manufacturer that stopped making automobiles in 1941 but has been brought back on line by its current owner, Mercedes Benz. The Maybach (pronounced "my-boc") is a 20-foot-long, built-to-order vehicle that costs about $400,000 and takes four to six months to manufacture. Only about 400 Maybachs are expected to ship to the United States.

LEARJET ON WHEELS

From "Car and Driver Radio" host Alan Taylor to hip-hop maven/car restorer Funkmaster Flex to duPont Registry publisher/president Thomas L. duPont, car enthusiasts are raving about the Maybach as a vehicle that looks, as Taylor says, like "a Learjet on wheels."

While the Maybach is one of this year's most prized cars, Flex says the high-end favorites among music celebrities change annually as new models are introduced.

"Nobody keeps those types of cars for five years. They trade them in and move on," Flex says. "Once they put out that new model, the other one is obsolete."

Welcome to celebrity car culture.

(Continued on page 36)



Beyoncé Knowles shared the spotlight at the debut of Mercedes Benz SLR McLaren in New York in October.

PHOTO: KEVIN MAZUR/ WIREIMAGE.COM

Standards

Continued from page 35

Auto industry insiders agree that music celebrities and record-label brass are generating an expanding base of revenue for the luxury and exotic car business.

To appeal to the record industry, manufacturers and dealers implement eye-catching marketing and promotion strategies to boost sales among their glamorous and powerful clientele. Small wonder then that Mercedes and its counterparts, along with their dealers, like to launch marketing strikes before new models hit the showroom.

Popular interest in music celebrities and their luxury and custom cars is also on the upswing.

Flex hosts "Ride With Funkmaster Flex," a weekly vehicle show that begins its second season in May on Spike TV. Among the program's musical guests this coming season are Elliott, Mariah Carey, Busta Rhymes, Wyclef Jean, Ashanti and Lil' Kim. The show sports celebrity luxury cars as well as vehicles customized by Flex's restoration firm, Team Baurtwell.

Other music stars are getting in on the automotive act. Rap star 50 Cent, who recently bought a decked-out Cadillac Escalade ESV from a Nashville dealer, will headline an upcoming tour that also will feature sport customized and luxury vehicles owned by celebrities, as well as autos popular among younger drivers.

On the print side, duPont Registry's Celebrity Car debuted late last year as a glossy quarterly magazine that showcases a wide range of celebrities and their high-end rides.

"It's a People magazine for car aficionados," duPont says, adding that the spring issue will spotlight music celebrities like Richie Sambora and Lou Pearlman. Plans call for the magazine to publish bi-monthly.

Later this year, duPont plans to launch a car tour that will feature recording artists.

Since 1985, duPont has published a highly regarded monthly magazine of classified listings for luxury and exotic cars. The distinction between the two vehicles, duPont explains, lies in price, availability and desirability.

The price range of most luxury cars falls roughly between $50,000 and $100,000. Any car with a higher sticker price is generally considered an exotic car. New York and Los Angeles are the biggest luxury car markets, followed by South Florida.

VEHICULAR TASTES VARY

Aside from luxury cars, duPont says, music celebrities typically keep a fully loaded SUV—of which the Cadillac Escalade and Lincoln Navigator are the most popular—or a pickup truck for weekday trips that require elbow room for the family, music gear and bodyguards.

But for weekends, recording stars and music executives like a wide range of luxury and exotic cars that most times are purchased or leased through their business manager or personal manager—or, as in Elliott's case, her mother.

Steven Posner, president of Putnam Motor Leasing in Greenwich, Conn., says rockers generally tend to prefer a Bentley or a Lamborghini, while hip-hop artists lean toward a Bentley or a Rolls Royce.

Country stars, duPont adds, tend to go for U.S.-made vehicles that have four-wheel drive. Taylor notes that, generally, Jaguars are also big.

Beau Boeckmann, VP of Galpin Motors in Los Angeles, the largest Jaguar dealer in the United States, says the Ford-owned brand "is like a rolling piece of art. But there are a lot of celebrities out there that own BMWs and Mercedes, because they're good, well-built cars."

In South Florida, Steven Lewis, GM of Prestige Imports in North Miami Beach, says many of his veteran star clients, such as the Bee Gees and Rod Stewart, buy a variety of high-end vehicles, while younger celebrities like Lenny Kravitz and Timbaland favor Ferraris.

According to Lewis, who says his company is among the top luxury car sellers in the country, Whitney Houston and Bobby Brown drive "normal cars": BMWs and Mercedes.

Regardless of which cars celebrities drive, manufacturers and dealers eagerly court and attend to music celebrities through product placement at high-profile events and glitzy sponsored functions. Cross-promotion and marketing is on the rise, as well.

SHARING THE SPOTLIGHT

For example, last year Mercedes Benz debuted its new SLR McLaren at a splashy coming-out soiree in New York that featured an appearance by Beyoncé, a Mercedes Benz owner.

Geno Effler, public relations manager of Mercedes Benz USA, says the party provided a compelling setting for "an interesting battle between the car and Beyoncé for the spotlight. But what we're looking for is a halo effect. In most instances, the car is what complements the star and provides that halo effect."

Cross-promotion with music stars is on the rise.

Another welcome afterglow from "la fete Beyoncé," Effler says, was the constant sound of ringing phones from celebrities and industry honchos inquiring about the SLR McLaren.

"Having a celebrity like Beyoncé helped bring attention to the car," Effler says.

Although Mercedes has long teamed with celebrities to promote its new models, its counterparts are hardly sitting on their hoods.

Bentley Motors and its Beverly Hills dealership, Bentley Beverly Hills, are promoting their new, much-hailed Continental GT by lending it to music celebrities when they attend award events.

Bentley also received a nice publicity boost when longtime Bentley owner Elton John auctioned off a Continental GT, which retails for about $150,000, at his famed Academy Awards party. In addition, a GT stood by at the NBA All-Star Game for visual consumption by the many celebrities who are big fans of pro basketball.

John Crawford, director of public relations of Bentley Motors, is hesitant to name Bentley owners, although he cheerfully quips that "Sex and the City" star Kim Cattrall has been seen in one. He also notes that Ralph Lauren was loaned a Bentley because the superstar designer was in the market for a new car.

"Bentley owners don't want to draw attention to themselves," Crawford says. "They like a car like the Bentley, which carries a lot of cachet but doesn't scream at you."

Bentley Beverly Hills GM Tim O'Hara adds that music celebrities who own Bentleys "cross all age, gender and ethnic lines." While O'Hara says his dealership aggressively markets the Bentley at such non-music events as economic forums and TV shows, he also sifts through many invitations to display his cars at various happenings around the L.A. area.

SPECIFIC TARGETING

Not all dealers are as aggressive in placing their product at celebrity-driven affairs.

Prestige's Lewis rarely exhibits his autos at non-car events because the resulting sales do not justify the expense of displaying the vehicles.

"Any time I've taken cars to a [non-car] event, people say, 'It's nice,' and they walk on by," Lewis says. "It consumes large amounts of time, effort, resources and money [to attend a non-car event]. It takes a special person to buy a $200,000-plus car. There are very few of them out there, and if they know who you are, they'll find you."

Lamborghini's new Gallardo model hardly needs much promotion since the car is mentioned in many hip-hop songs, says Ehren Bragg, Lamborghini's North American area manager.

Lewis points out that Missy Elliott and Timbaland own Lamborghinis. According to Bragg, 1,800 Gallardos will be built at a base price of $165,900.

Bragg says that Lamborghini does court celebrity buyers, but in a low-key manner through public relations firms plugged into the auto trade. When asked to identify Lamborghini owners, Braggs declines, saying, "Even though they have flashy cars, our owners are very protective of their privacy."

Apart from promotion for their new models, manufacturers and dealers seek new clientele for existing brands. Some manufacturers, such as Jaguar, discreetly keep a staff member on hand that works exclusively on securing new business from music celebrity clients.

"If you have a high-profile brand—whether it's Gucci or Jaguar—and if you are properly resourced, then you should be there to exploit it," declares James Thomas, communications director for Jaguar Cars North America.

At the dealer level, many companies work hard at the increasingly lucrative customizing projects designed to entice a celebrity faced with a variety of dealers selling the same product.

Customization now has become one of prerequisites for music celebrities looking for singular, highly personal versions of a luxury SUV, pickup truck or, less often, an exotic car.

Galpin Motors has spun off a successful auto customization dealer, Galpin Auto Sport, whose custom work on luxury cars can nearly double the sticker price.

Galpin Motors' Boeckmann oversees Galpin Auto Sport and designs many of the custom vehicles, including the Ford F-150 Tailgate Party Truck, which comes complete with an onboard barbecue, double beer taps, sink and entertainment system. It retails for $75,000.

Music, Motoring Match

BY BILL CHIPPS

Why do you think they call it rock'n'*roll*?

A natural link has existed between the music and auto industries for more than half a century. The late Sam Phillips of Sun Records once claimed that the first true rock'n'roll song was "Rocket 88," written by Ike Turner as a high-octane tribute to his Oldsmobile of that name.

Today, the automotive business presents an obvious source of sponsorship opportunities for the music business. But arranging those sponsorships is no easy task, especially for tour deals that often run into the high six figures.

Sellers in the music industry first need to do their homework and find the fit between the audience that the sponsor seeks and the tour provides. Chances are, BMW won't sponsor a country tour to promote its Mini Cooper.

Most sponsorship veterans reach out to brand managers and other corporate decision-makers to negotiate deals. Those seeking sponsors can locate corporate contacts through such investor Web sites as hoovers.com or by purchasing lists from IEG Inc. through its Web site sponsorship.com.

Some businesses seeking sponsorship support believe that advertising agencies are the best place to start.

"Ad agencies control a brand's overall image, and politics dictate that agencies be an important ingredient [in the sales process]," says Rob Tonkin, president/CEO of Venice, Calif.-based Marketing Factory, which created and manages the alt-rock Civic tour for American Honda Motor Co.

When making a pitch, the sponsorship seller should be aware of any marketing challenges facing the potential sponsor. Is the sponsor launching new vehicles? Is it suffering from quality issues?

Smart sellers position themselves as marketing partners and play up the ways a sponsorship will help overcome those challenges. At a minimum, sellers should offer branding opportunities and on-site vehicle display. Whenever possible, sellers should also offer test drives.

"That's the No. 1 objective for car companies today," says Andrew Klein, president of New York-based Revolution Marketing, who has sold tour sponsorships to Ford Motor Co., General Motors Corp. and Volkswagen of America.

Other hot buttons in the automobile category are promotional opportunities for dealers, including hospitality and meet-and-greets for customers and prospects, and the ability to compile a prospect database.

Automobile manufacturers sometimes sponsor alongside related companies like auto parts suppliers, satellite radio companies and navigation system providers.

Those companies want to build relationships with other auto companies, and a sponsorship is one way to do just that.

Bill Chipps is senior editor of the IEG Sponsorship Report.

Coachella Brand Stirs Fest Interest

BY SUSANNE AULT

The Coachella Valley Music & Arts Festival is on its fastest sales track yet. But despite industry support for the idea, don't look for Coachella organizers to create spinoffs any time soon.

Many booking agents, managers and artists say they would embrace more U.S. fests carrying Coachella's brand of live music and sense of outdoor adventure. Yet U.S. touring culture, with its reliance on permanent concert venues, seems to clash with the weekend-long fest atmosphere.

Europe already has a successfully entrenched circuit of similar fests. Clear Channel Entertainment launched six new overseas fests in 2003 alone (*Billboard*, March 6).

Running May 1-2 at the Empire Polo Fields in Indio, Calif., Coachella is expected to sell out well before showtime. The first week of March, its Web site was already warning fans that in contrast to 2003, they are unlikely to score tickets on event day. Single-day passes are $75 apiece, and two-day passes are $140—the same price as 2003.

Big draws for this year's Coachella—which typically leans toward eclectic lineups—include Radiohead, the Cure and a reunion of seminal alternative band the Pixies.

Still, Paul Tollett, co-president of Coachella promoter Goldenvoice, says there aren't any plans to develop new versions. Goldenvoice first bowed Coachella in 1999 and has steered the festival since then. Attendance has grown steadily—with a jump from 55,000 in 2002 to 60,000, its heftiest at that point, in 2003.

Nevertheless, Tollett says, "You won't see it anywhere else. This is the destination."

FESTIVAL COMPETITION

While the United States does not have as many events as Europe, Tollett notes that there already are several summer fests in the States that do compete for fans. For example, jam-band-themed Bonnaroo's June 11-13 run is primed to sell out, says Jonathan Mayers, partner in fest co-producer Superfly Productions.

"People can only do so much," Tollett says, noting that such traveling fests as Vans Warped tour and Lollapalooza will also make Los Angeles stops, near Coachella's Indio location.

Another challenge, agents note, is that the United States is not as brimming with wide-open spaces—key to the camp-out nature of fests like Coachella—as Europe. In contrast, the States are filled with permanent venues like amphitheaters, theaters and arenas.



AN AERIAL VIEW OF COACHELLA IN 2003

"Field places exist, but it's a matter of finding them," says Jim Romeo, an agent with Ground Control Touring, who books Coachella 2004 act Belle & Sebastian. "If it goes into sheds, there's a little bit taken away. It loses its specialness where there's not the same allure."

Romeo adds, "It would be great if there were events that linked together," where Belle & Sebastian could travel up the West Coast after Coachella for further fest appearances. "Coachella and Bonnaroo have proved that people want it."

A previous fest expansion attempt—Field Day, which Goldenvoice co-promoted—had to be scrapped. The June 2003 two-day event had strong ticket sales, but it had to be shrunk to one day and moved from its original Long Island, N.Y., park location to Giants Stadium in East Rutherford, N.J., because organizers were denied the necessary city permits (billboard.com Jan. 5, 2003).

"The Glastonbury, Leeds and Reading festivals are huge and work directly with the communities," says Sam Kirby, an agent with Evolution Talent Agency, who often books acts for those fests in England. "You can get land anywhere [in the United States], but you do need to get the right approval from the police, [among others]."

FEST VS. SHED

But the bands themselves may not approve of a fest vs. shed concert setting, agents say. Organizers behind shed tours, bolstered by building sponsors offsetting production costs combined with relatively high facility parking fees, can often afford to pay talent more than supervisors for weekend fests.

"If you go into your local amphitheater, it will have huge revenue from sponsors, concessions, parking and service fees," Kirby says. "With the economics [of participating in a Coachella-styled setting], a band isn't necessarily paid as much."

But Tony Margherita, manager of Coachella performer Wilco, finds many sheds to be "generic, soulless and uninspiring."

Ken Jordan, of Coachella 2004 act the Crystal Method, says he wishes there were more events like Coachella.

"It has been a great lineup every time I've been there," he says. "I'm looking forward to hanging out and enjoying the music and eating lots of bad food."

After-Prom Parties Ripe For Label Presence

BY SUSANNE AULT

Yoel Silber, founder of Promtix in New York, sees his annual after-prom events in the city as serving a dual purpose: keeping kids safely entertained and getting labels and sponsors to reach an important target audience.

"After-prom events are becoming more popular than [the] actual prom," Silber observes.



SILBER: EVENTS OFFER ARTIST EXPOSURE

Promtix launched in 2000 with a few New York-based dance parties. This year, 22 events are planned in area nightclubs from May 7 through June 25.

This year's events take place at such venues as Sound Factory and Copacabana directly following proms. Tickets are priced at $50 on average and can be purchased at promtix.com.

"In New York alone, the average teen is spending $1,000 on these events. They will spend $300 on a second prom dress. For girls alone, there's also shoes, jewelry, hair products and perfume," says Silber, who envisions fashion and personal-care companies as potential sponsors for Promtix events.

Although the company has recently become profitable, attracting corporate partners would help reduce Promtix's production costs.

AFTER-PARTY AS LAUNCHING PAD

Pointing to steady growth—attendance has spiked by 10,000 teens each year at Promtix parties and is expected to total 100,000 in 2004—Silber thinks he will win over the needed music sponsors and label executives to advance his company into new territories.

At this point, relatively inexpensive, local New York DJs have provided music at Promtix parties. But Silber believes that labels should consider using the after-prom events as launching pads for their up-and-coming acts.

"We can take a no-name artist, and more people would probably see this unknown artist at my events than if you took [the artist] on tour," Silber says. "The music industry is going through tough times. They are looking for different ways to get their recording artists out there. What better way to leave a lasting impression than [at a] prom?"

Silber has signed up the Hip-Hop Summit Action Network (HSAN) as his first Promtix sponsor. The nonprofit organization, created by Def Jam co-founder Russell Simmons to educate at-risk youth through hip-hop music, will supply talent for the May 27 Promtix after-party.

That night is tagged with a $30 ticket, but the lineup and the event's New York venue are still being negotiated. Possible entertainment sources include Roc-a-Fella Records and Bad Boy Entertainment—as the companies' respective heads, Damon Dash and Sean "P. Diddy" Combs, are on the HSAN board.

Silber has national ambitions for his company; he wants to launch parties in New Jersey, Connecticut, Philadelphia and Miami.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Cruzan Rum Cruzan Ltd.	**Kenny Chesney tour**, March–September, 70-plus stops	$750,000	Aligned with Chesney to raise brand awareness, introduce new "Cruzan Confusion" cocktail and gain promotional platform for retail accounts. Leveraging through Web site and radio station promos dangling ticket giveaways and artist meet-and-greets. Arming local distributors with tickets, backstage passes, posters and Chesney cutouts for on-premise promos. On-site presence includes signage, audio and visual announcements and a modified Cruzan '53 Chevy truck. Promos will also play up the Virgin Islands, the birthplace of Cruzan Rum and Chesney's vacation destination.	Tom Valdes, president, Cruzan Ltd.
Nokia Nokia Corp.	**Nokia Live** at Grand Prairie Theatre, Texas, through 2009	$3.75 million	Using tie to build visibility around its U.S. headquarters and play up the association between its handsets and digital music. Will display its mobile devices at the theater and use tickets to entertain customers and employees. Tie also helps Nokia build relations with Verizon Wireless, a venue co-sponsor. Anschutz Entertainment Group purchased operating rights to the 6,350-seat venue in 2002.	Todd Goldstein, VP, business development, AEG; and Jo Harlow, VP, marketing, Nokia, Americas
Verizon Verizon Communications, Inc.	**Verizon Ladies First tour** featuring Beyoncé, Alicia Keys and Missy Elliott, March–April, 24-plus stops	$1.5 million	Verizon is using sponsorship to play up its "connectivity" messaging and acquire customers through on-site and in-store promotions. Took tie-in partly based on success from its 2001 sponsorship of 'N Sync's PopOdyssey tour that helped generate more than 53,000 new long-distance customers, 32 million long-distance minutes on its network and 15,000 leads collected at concerts.	Mathew Knowles, CEO, World Music Entertainment; Darlene Chan, senior VP, Festival Productions; Paul Iankowski, president, Access Marketing Services; and Jerri DeVard, senior VP, brand management and marketing communications, Verizon.

IEG Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

McGraw Headlines Gridiron Benefit

Tim McGraw and his **Dancehall Doctors** will headline an April 10 concert in Austin to benefit the **Gridiron Heroes Spinal Cord Injury Organization**. A summer amphitheater tour will follow.

Also on the bill for the Austin show is **Billy Bob Thornton**—with whom McGraw is currently shooting the film "Friday Night Lights"—along with special-guest performers.

The event is organized by movie director **Peter Berg**, who created the concert to benefit injured football players. The concert will be held at **Auditorium Shores**; tickets went on sale March 6 for $20 or $15 for high school students.

Meanwhile, though McGraw's touring plans for 2004 have yet to be announced, sources say he will play a **Clear Channel Entertainment**-produced run of outdoor amphitheaters mid-June through August, doing approximately 40-45 dates. Last year, McGraw grossed $33 million from 53 shows. He was ranked 14th among all touring acts.

McGraw is managed by **Scott Siman** and **Mark Hurt** at **RPM Management** and booked by **Rod Essig** at **Creative Artists Agency**.

ROCK HALL REDUX: There have been a lot of memorable inductions into **the Rock & Roll Hall of Fame**, and **U2's Bono** has inducted more than one artist with considerable aplomb. "One of the greatest moments in my book was Bono's induction of **Bob Marley**," says **Jon Landau**, manager of **Bruce Springsteen** and a member of the Rock Hall's nomination committee.

For **Don Ienner**, president of **Sony Music U.S.**, **Bob Dylan's** induction was a highlight. "When Bruce Springsteen, inducting Bob Dylan, said, 'I wouldn't be here without you, and there isn't a soul in this room who does not owe you their thanks,' that's the essence of the experience for me."

Legendary producer **Jerry Wexler** has been to two induction ceremonies, the first one out of curiosity, he says, and the second when he himself was inducted.

"The [all-star] jam is an accoutrement that is memorable and significant, but is that kind of moment more memorable than getting the hardware?" asks Wexler, now 87. "For me, it was getting the fucking hardware."

On The Road



By Ray Waddell
rwaddell@billboard.com

ROUND TWO: A second **MTV2** Headbanger's Ball tour has been packaged for this spring, beginning May 25 at **House of Blues** in North Myrtle Beach, S.C. On the bill are **Universal Records** act and Ozzfest 2004 participant **Hatebreed**, along with **Elektra Records** act **Damageplan**, **Wind-up Records' Drowning Pool** and **Eulogy** act **Unearth**.

The Headbanger's Ball brand was firmly re-established last fall, when **Killswitch Engage**, **Lamb of God** and **Shadows Fall** made noise on the debut MTV2 Headbanger's Ball tour (*Billboard*, Nov. 22, 2003). The 2004 tour—a prelude to a busy spring/summer of multi-act hard rock tours that includes the Jägermeister Music tour with **Slipknot**, **Linkin Park's** Projekt Revolution and Ozzfest—wraps May 5 at the **Fillmore** in San Francisco.

LONG GOODBYE: The **Eagles** will return to secondary markets in May with their ongoing Farewell I tour, which began in 2002. The band, managed by **Irving Azoff** and booked by **John Brannigan** at **William Morris Agency**, will follow several days of rehearsals at **Van Andel Arena** in Grand Rapids, Mich., with a May 12 show.

Thirteen shows are on the books, wrapping May 30 at **Save-Mart Center** in Fresno, Calif. The band will also play **MGM Grand Garden Arena** May 22 in Las Vegas.



EAGLES' LONG RUN OF FAREWELL DATES

The band cut individual promoter deals in each market for the tour.

The Eagles have grossed close to $88 million from 73 dates on the tour. There is no word on any dates this year for the Eagles beyond May.

MARCH 20 2004 Billboard BOXSCORE CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas March 3-7	$2,837,325 $225/$175/$127.50/$87.50	20,546 five sellouts	Concerts West
BETTE MIDLER	Staples Center, Los Angeles Feb. 24	$1,243,892 $259.25/$46.75	11,728 12,771	Clear Channel Entertainment, AEG Live, Nederlander Organization
BETTE MIDLER	Arrowhead Pond, Anaheim, Calif. Feb. 22	$1,206,920 $250/$150/$85/$45	10,092 11,551	Nederlander Organization, Clear Channel Entertainment
LUCIANO PAVAROTTI	The Colosseum at Caesars Palace, Las Vegas Feb. 28	$1,059,075 $800/$550/$250/$125	3,867 sellout	Caesars Palace, Concerts West
ROD STEWART	Mellon Arena, Pittsburgh March 3	$857,773 $95/$75/$49.50	10,714 sellout	AEG Live
ROD STEWART	MCI Center, Washington, D.C. March 4	$848,248 $95/$75/$49.50	10,238 sellout	AEG Live
LUIS MIGUEL	Cox Arena, San Diego March 7	$606,765 $100/$45	8,574 sellout	House of Blues Concerts
CLAY AIKEN & KELLY CLARKSON	RBC Center, Raleigh, N.C. Feb. 29	$586,230 $45/$35	13,538 sellout	AEG Live, Atlanta Worldwide Touring
TOBY KEITH, BLAKE SHELTON, SCOTTY EMERICK	1st Mariner Arena, Baltimore Feb. 15	$572,607 $49.75/$39.75	11,733 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 3	$565,198 $48/$38	12,501 12,769	AEG Live
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	American Airlines Center, Dallas Feb. 23	$470,815 $34.50	14,002 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON	MCI Center, Washington, D.C. March 5	$458,128 $48/$38	10,627 12,102	AEG Live, Musicentre Productions
KORN, FEAR FACTORY, STATIC-X	Sydney SuperDome, Sydney Feb. 14	$452,862 ($573,098 Australian) $45.83	9,881 10,000	Jack Utsick Presents, Michael Chugg Entertainment
KID ROCK, PUDDLE OF MUDD	Freedom Hall Coliseum, Louisville, Ky. Feb. 27	$443,428 $34	13,621 sellout	Clear Channel Entertainment
KID ROCK, BILLY JOE SHAVER	Toyota Center, Houston Feb. 21	$441,255 $35	13,442 13,794	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Toyota Center, Houston Feb. 26	$430,974 $34.50	13,163 sellout	Clear Channel Entertainment
CLAY AIKEN & KELLY CLARKSON	The Arena at Gwinnett Center, Duluth, Ga. Feb. 25	$417,642 $47/$37	9,166 9,636	AEG Live, Atlanta Worldwide Touring
SARAH BRIGHTMAN	General Motors Place, Vancouver Feb. 27	$368,590 ($494,573 Canadian) $55.95/$51.42	6,137 8,019	Clear Channel Entertainment, House of Blues Canada
CLAY AIKEN & KELLY CLARKSON	Liacouras Center, Philadelphia March 1	$368,378 $47/$37	7,934 9,229	AEG Live
CLAY AIKEN & KELLY CLARKSON	Charlotte Coliseum, Charlotte, N.C. Feb. 24	$367,875 $45/$35	8,657 8,959	AEG Live, Atlanta Worldwide Touring
A PERFECT CIRCLE	Hordern Pavilion, Sydney Feb. 20-21	$359,550 ($454,384 Australian) $44.31	8,114 10,600 two shows	Jack Utsick Presents, Michael Chugg Entertainment
BARENAKED LADIES, GAVIN DEGRAW, BUTTERFLY BOUCHER	Wachovia Center, Philadelphia Feb. 18	$330,557 $45/$35	8,175 10,475	Jack Utsick Presents N.E.
CLAY AIKEN & KELLY CLARKSON	St. Pete Times Forum, Tampa, Fla. Feb. 27	$323,247 $46.75/$36.75	7,198 7,829	AEG Live, Fantasma Productions
CLAY AIKEN & KELLY CLARKSON	Wachovia Arena, Wilkes-Barre, Pa. March 7	$321,470 $46.50/$36.50	7,860 7,898	AEG Live
KORN, FEAR FACTORY, STATIC-X	Rod Laver Arena, Melbourne, Australia Feb. 16	$311,830 ($394,922 Australian) $45.80	6,809 8,500	Jack Utsick Presents, Michael Chugg Entertainment
JOHN MAYER, MAROON 5	Save Mart Center, Fresno, Calif. Feb. 22	$307,972 $34	9,212 11,082	Clear Channel Entertainment
SARAH BRIGHTMAN	Rexall Place, Edmonton, Alberta Feb. 25	$305,816 ($406,042 Canadian) $564.50/$51.93	5,357 6,033	Clear Channel Entertainment, House of Blues Canada
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Freeman Coliseum, San Antonio Feb. 25	$291,316 $34.50/$33.50	9,131 sellout	Clear Channel Entertainment
KORN, PEAR FACTORY, STATIC-X	Brisbane Entertainment Centre, Brisbane, Australia Feb. 12	$268,216 ($340,112 Australian) $45.75	5,864 8,000	Jack Utsick Presents, Michael Chugg Entertainment
REVOLUTION FEST: LOS JAGUARES, MALDITA VECINDAD, JULIETA VENEGAS, JOSE PORS	Sports Palace, Mexico City Feb. 28	$265,436 (2,919,795 pesos) $40.91/$10.91	14,031 15,055	OCESA Presents
CLAY AIKEN & KELLY CLARKSON	AmericanAirlines Arena, Miami Feb. 26	$245,818 $46.50/$36.50	5,395 6,204	AEG Live, Fantasma Productions
NICKELBACK, THORNLEY	John Labatt Centre, London, Ontario March 4	$240,784 ($322,292 Canadian) $29.51	8,238 sellout	House of Blues Canada
GAITHER HOMECOMING	Savvis Center, St. Louis Feb. 7	$235,494 $32.75/$14.75	10,852 19,757	Clear Channel Entertainment, in-house
NICKELBACK, THREE DAYS GRACE, THE TREWS	Halifax Metro Centre, Halifax, Nova Scotia Feb. 28	$234,149 ($312,682 Canadian) $29.58	7,916 7,996	Gillett Entertainment Group, House of Blues Canada
ERYKAH BADU, THE ROOTS	Universal Amphitheatre, Universal City, Calif. Feb. 11	$233,140 $55/$45/$35	5,199 5,569	House of Blues Concerts

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Three Keys Celebrates Two Years

BY GAIL MITCHELL

Two years after launch, adult-focused Three Keys Music is generating airplay and chart buzz, though sales-wise it is not "where I want it to be," chairman/CEO Marcus Johnson says.

With a roster ranging from organic R&B to smooth jazz, Three Keys enjoyed chart success last year with newcomer Yahzarah. The R&B singer peaked at No. 44 on the Top R&B/Hip-Hop Albums chart with debut album "Blackstar."

There have been earlier jazz releases by saxophonist Michael Lington ("Everything Must Change"), pianist Bobby Lyle ("Joyful") and guitarist Nick Colionne ("Just Come On In"). The label has also garnered video airplay on VHI and BET, but sales have been elusive.

The Silver Spring, Md.-based label had early visibility during its April 2002 launch, thanks to the identity of its major financial backer, BET founder Robert L. Johnson (*Billboard*, Nov. 30, 2002). Robert and Marcus (no relation) met at a jazz festival in Washington, D.C. At the time, Marcus—a contemporary jazz pianist who is also a Three Keys artist—was earning an MBA and law degree while playing gigs and pursuing a recording contract.

"I needed some advice," Marcus says. "Do I continue or get a law firm job? I'd been working on a business plan for four years. I showed Bob, and he decided to make the investment."

Though he and Marcus decline to reveal the initial investment figure, sources say it was in the neighborhood of a couple of million dollars. A division of Marimelj Entertainment, the label reflects Marcus' game plan for success, meaning Three Keys' spirituality, artistry and strategy.

More adviser than daily hands-on operator, Robert gives the label "very close" to a B grade in terms of its ability to identify talented artists and execute good music. The one early stumbling block, though, has been distribution. Initially affiliated with Lightyear/WEA, Three Keys has since signed with WEA-affiliated ADA.



JOHNSON: "IT'S THE MOST AWESOME TIME TO BE AN INDEPENDENT"

TOUGH LESSONS

"We've learned some tough lessons from those relationships," Robert says. "And we made other missteps, like putting a lot of attention on one artist who didn't pan out. The challenge is how to recover and keep costs to a minimum as we try to break new artists."

On the radio airplay front, Three Keys has enlisted the services of independent promoters. Working the label's jazz product is Cliff Gorov of All That Jazz; handling R&B is Bruce Jones of Thun Productions.

"We have the product, the airplay and we're getting 120,000 hits on our Web site," Marcus says. "That's pretty good for a company averaging eight to 10 employees. Now we're looking to increase our sales knowledge and get sales up to stay in business. And it doesn't have to be too expensive to do it right."

To keep costs in check, Marcus employs the mantra "use every means necessary." It was born from personal experience. Before establishing the label, Marcus sold his own CDs out of his car and at his gigs.

"To take a record company national, you generally need about $2 million," he says. "So you have to be creative."

One way he accomplishes this is through "creative contracting." Artists receive lower upfront costs, and everyone shares the risks. Another way is through pared-down video costs. Three Keys videos generally fall in the $30,000 range.

"You also have to get artists who are willing to go out there and shake hands, kiss babies," Marcus says. "They can't stop at the 20-yard line when you throw the ball. We all have to keep running to score that touchdown."

And score royalty payments.

"Within a year of his record coming out, Nick Colionne is receiving a royalty check," Marcus says. "When was the last time you heard of an artist getting a royalty check that soon?"

MUSICAL MATRIX

Three Keys Music is eyeing a couple of vocal groups as potential roster additions. In the meantime, positioned in its April starting blocks are Lyle and R&B singer Alyson Williams. Lyle's "Straight & Smooth" (April 6) is a double-CD of 22 songs covering both straight-ahead and smooth jazz. Williams, who first scored top 10 R&B hits ("Sleep Talk," "I Need Your Lovin' ") in the '80s and '90s, returns with the 14-track "It's About Time."

In tune with Three Keys' cost-efficient strategy, both albums were recorded for less than $25,000. The Lyle set will retail for $18.98; Williams' for $12.98.

"Everyone in the music industry is trying to find the answer," Marcus says. "The answer

(Continued on page 40)

TV Special Fetes Apollo Theater's 70th

The **Apollo Theater** will celebrate its 70th anniversary with a two-hour **NBC-TV** special set to air in June, which is Black Music Month.

Multiple hosts will welcome contemporary artists from the music, comedy and dance arenas. Their performances will be integrated with short clips commemorating the landmark theater's legacy, which ranges from Apollo "Amateur Night" winner **Ella Fitzgerald** to comedian/actor **Chris Rock**.

In addition to the **Apollo Theater Foundation**, the special's producers include **Magna Global Entertainment** and Emmy Award winners **Don Mischer** and **Suzanne de Passe**. Grammy Award-winning producer/artist **Quincy Jones** will serve as consulting producer.

The show will be taped March 28 at the venue and doubles as a benefit on behalf of the Apollo Theater Foundation. Hosts, performers and the air date will be announced shortly.

ASCAP'S GOT SOUL: The performing-rights organization's 17th annual awards soirée takes place June 28 in Beverly Hills, Calif., at the **Beverly Hilton Hotel**.

The ceremony honors the songwriters and publishers of the top **ASCAP** songs on the R&B/hip-hop, rap and reggae charts in 2003. Top winners last year included **EMI Music Publishing** (publisher of the year) and **Timbaland** (songwriter of the year).



TIMBALAND: WON MAJOR ASCAP AWARD

ON THE RECORD: Anita Baker is back after 10 years, having signed with **Blue Note Records**. She is in the studio and is due to record at least two albums . . . **Miri Ben-Ari**, aka the **Hip-Hop Violinist**, signs with **Universal Records**. The guest list for her forthcoming, untitled debut album includes **Lil' Mo**, **Mya**, **Musiq**, **Anthony Hamilton** and **Kanye West**. Currently touring with West, the Israeli-born Ben-Ari wrote, produced, arranged and performed all the strings on West's own top-selling debut, "The College Dropout."

Former **Motown** artist **Sharissa** ("No Half Steppin' ") returns with sophomore set "I Got Love." Due in June through **Czar Entertainment/Sony**, the album features Sharissa collaborating with **Tank**, **R. Kelly**, **Wyclef Jean**, **Jadakiss** and R&B legend **Millie Jackson**.

Lionel Richie hooks up with **Lenny Kravitz**, producer **7 Aurelius** (**Ashanti**, **Ja Rule**) and others for his new **Island** album, "Just for You." It is in stores May 4—the day after he completes his May 3 co-host stint for **ABC-TV's** "Motown 45."

IMAGE-MAKERS: Congratulations to **Luther Vandross** and the other recording artists honored during the 35th annual **NAACP** Image Awards. Receiving four statuettes, Vandross was the evening's big winner. Besides winning the outstanding male artist category, the singer earned outstanding music video, song and album kudos for his "Dance With My Father."

Entertainer of the year **Beyoncé** and hall of fame honoree **Ray Charles** were among the special award winners. Also in the winners' circle: **Alicia Keys** (outstanding female artist), **Ruben Studdard** (outstanding new artist), **OutKast** (outstanding duo or group), **Ramsey Lewis** (outstanding jazz artist) and **Donnie McClurkin** (outstanding gospel artist, traditional or contemporary).

The show aired March 11 on **Fox**. That was also the kickoff day for Studdard's 20-date national tour. It opened in Philadelphia and will wrap May 9 in New Orleans.

A SOULFUL SHOUT: Shout Factory released a three-CD boxed set, "Superstars of Seventies Soul," March 2.

Comprising 60 hits from the post-**Motown** era of funk and R&B, the set doubles as a companion piece to a **PBS** concert special of the same title hosted by **Patti LaBelle**.

Premiering as a pledge event, the special was produced by **TJL Productions** in association with Shout. Featured performers include **the Commodores**, **the Chi-Lites** and **the Emotions**. A DVD version of "Superstars of Seventies Soul" is due later this year.

Rhythm & Blues

By Gail Mitchell

gmitchell@billboard.com



Three Keys

Continued from page 39

is whatever works for you and your music. What works for Universal may not work for us, because I don't have the same scale for a mass number of units.



"It's such a matrix to figure out the right pricing and when to raise or lower it," Marcus says. "Jazz can sustain a higher retail price than pop, because the people buying pop are generally those spending their allowance. You have to be very careful."

And in tandem with being careful is being realistic. Both Johnsons say they're behind Three Keys for the long haul, but they're also on the lookout for potential joint-venture partners.

"This is a capital-intensive business," Robert says. "A lot of upfront money is put out for recording, marketing, paying the artist. At the end of the day, you don't know if you have a winner until pretty much all your money is spent.

"You never fall in love with your business idea. If the business works out well and Marcus is able to grow it, I'm there for the long term. It's very easy to stay with a company turning out profits. The tough decision is if you haven't reached your goals on the first investment. How do you assess if an additional investment will put you over the top? I know Marcus will work harder than anyone to make this work."

"It's the most awesome time to be an independent," Marcus adds. "It's like the Wild Wild West. We can take the risks others won't take. But the only way to get the true large numbers is to find a partner willing to say, 'We believe in your model, and we want you to come here.'

"There are days when you could say, 'I don't want to do this anymore,' " he continues. "So many games are being played that we've gotten away from the reason why we're here, which is the music. Five years from now, I want Three Keys to be known as the label that took a chance on adult music in the face of pop culture . . . and won."

MARCH 20 2004 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	**Yeah!** ★ USHER (ARISTA) — NUMBER 1 — 2 Wks At No. 1
2	7	**Sorry 2004** RUBEN STUDDARD (J/RMG) ★
3	5	**Splash Waterfalls** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG) ★
4	3	**One Call Away** CHINGY FEAT. J. WEAV (DISTURBING THA PEACE/CAPITOL)
5	4	**Slow Jamz** TWISTA (ATLANTIC)
6	9	**Dirt Off Your Shoulder** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
7	8	**Tipsy** J-KWON (SO SO DEF/ARISTA) ★
8	6	**Hotel** CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
9	7	**Me, Myself And I** BEYONCE (COLUMBIA/SUM)
10	14	**If I Ain't Got You** ★ ALICIA KEYS (J/RMG)
11	12	**Salt Shaker** YING YANG TWINS (COLLIPARK/TVT)
12	19	**Wseee Get To Know You** ★ G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
13	10	**Through The Wire** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
14	17	**No Better Love** YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
15	11	**You Don't Know My Name** ★ ALICIA KEYS (J/RMG)
16	15	**I'm Still In Love With You** SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
17	16	**Rubber Band Man** T.I. (GRAND HUSTLE/ATLANTIC)
18	21	**I Don't Wanna Know** ★ MARIO WINANS (BAD BOY/J/RMG)
19	13	**Read Your Mind** AVANT (MAGIC JOHNSON/GEFFEN)
20	20	**I Can't Wait** SLEEPY BROWN FEAT. OUTKAST (DREAMWORKS/INTERSCOPE)
21	18	**The Way You Move** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
22	23	**Freek-A-Leek** PETEY PABLO (JIVE)
23	34	**Burn** ★ USHER (ARISTA)
24	28	**Don't Take Your Love Away** AVANT (MAGIC JOHNSON/GEFFEN)
25	27	**Game Over** LIL' FLIP FEAT. LA'PEE (COLUMBIA/SUM)
26	24	**Step In The Name Of Love** R. KELLY (JIVE)
27	31	**All Falls Down** ★ KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
28	29	**Hey Ya!** OUTKAST (ARISTA)
29	25	**Walked Outta Heaven** ★ JAGGED EDGE (COLUMBIA/SUM)
30	22	**In My Life** JUVENILE FEAT. MANNIE FRESH (CASH MONEY/J/RMG)
31	26	**Oomm!** YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ARISTA)
32	33	**Oude** BEENIE MAN (SHOCKING VIBES/VIRGIN)
33	32	**More & More** JOE (JIVE)
34	30	**I'm Really Hot** ★ MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
35	39	**I Went You** ★ JANET JACKSON (VIRGIN)
36	37	**Encore** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
37	35	**Think About You** LUTHER VANDROSS (J/RMG)
38	36	**Neva Eva** ★ TRILLVILLE (BMG/REPRISE/WARNER BROS.)
39	47	**Overnight Celebrity** ★ TWISTA (ATLANTIC)
40	40	**Whoknows** MUSIQ (DEF SOUL/IDJMG)
41	38	**What's It Like** ★ JAGGED EDGE (COLUMBIA/SUM)
42	51	**Jesus Walks** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
43	42	**Get Low** LIL' JON & THE EAST SIDE BOYZ (BMG/TVT)
44	48	**Ride Wit U** JOE FEAT. G-UNIT (JIVE)
45	66	**Roses** ★ OUTKAST (ARISTA)
46	43	**Stand Up** ★ LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
47	46	**Questioes** TANKA (ELEKTRA/EEG) ★
48	70	**Naughty Girl** ★ BEYONCE (COLUMBIA/SUM)
49	44	**Get Yuh Ah Laed** T-DOL (VP/ATLANTIC)
50	50	**Milkshake** KELIS (VIRGIN/ARISTA)
51	45	**Gangsta Nation** WESTSIDE CONNECTION (MOB BANGIN'/CAPITOL)
52	49	**The Loneliness** ★ BABYFACE (ARISTA)
53	59	**Still In Love** TEENA MARIE (CASH MONEY CLASSICS/UMRG)
54	SS	**Luv Me Baby** MURPH LEE (ITE/DEF JAM/UNIVERSAL/UMRG) ★
55	52	**Make It Up With Love** ATL (INCONTROVERSE/EPIC/SUM)
56	60	**Hold On** DANILE (VIRGIN)
57	61	**Wear It Out** GERALD LEVERT (ELEKTRA/EEG)
58	S7	**Slow Motion** JUVENILE (CASH MONEY/J/RMG)
59	54	**Round Here** MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)
60	56	**F**k It (I Don't Went You Beck)** LAMON (JIVE)
61	71	**Victory 2004** [illegible]
62	6S	**Happy People** R. KELLY (JIVE)
63	72	**Vitamin S** BABY CHAM (MADHOUSE/VP/ATLANTIC)
64	—	**Diamond In Da Ruff** JAHEIM (DIVINE MILL/WARNER BROS.)
65	58	**So Sexy** TWISTA FEAT. R. KELLY (ATLANTIC)
66	68	**I'll Be Around** CEE-LO FEAT. TARALEAND. (ARISTA)
67	53	**Cheege Clothes** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
68	—	**My Band** D12 FEAT. EMINEM (SHADY/INTERSCOPE)
69	62	**Them Jeans** MASTER P (NEW NO LIMIT/KOCH)
70	—	**Make It Alright** CARL THOMAS (BAD BOY/J/RMG)
71	64	**E.I. (Reinvention)** NELLY (ITE/DEF/UNIVERSAL/UMRG)
72	—	**Move Your Body** NINA SKY FEAT. JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
73	—	**Pull Up** MR. VEGAS (VP/TRAFFIC/DELICIOUS VINYL)
74	69	**Slow Dowe** JACKIO (POE BOY/SOBE/WARNER BROS.)
75	67	**Baby I Love U** ★ JENNIFER LOPEZ (EPIC/SUM)

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MARCH 20 2004 Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	**Stand Up In It** THEODIS ELLEY (HIGAND) — NUMBER 1 — 3 Wks At No. 1
2	6	**Me, Myself And I** BEYONCE (COLUMBIA/SUM)
3	7	**Hotel** CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
4	3	**Tipsy** J-KWON (SO SO DEF/ARISTA)
5	2	**Yeah!** USHER (ARISTA)
6	4	**Ride Wit U** JOE FEAT. G-UNIT (JIVE)
7	15	**Dude** BEENIE MAN (SHOCKING VIBES/VIRGIN)
8	12	**Neva Eva** TRILLVILLE (BMG/REPRISE/WARNER BROS.)
9	22	**Splash Waterfalls** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
10	5	**Salt Shaker** YING YANG TWINS (COLLIPARK/TVT)
11	11	**The Way You Move/Hey Ya!** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
12	18	**I'm Still In Love With You** SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
13	8	**Dirt Off Your Shoulder/Encore** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
14	10	**Freek-A-Leek** PETEY PABLO (JIVE)
15	13	**Gangsta Nation** WESTSIDE CONNECTION (MOB BANGIN'/CAPITOL)
16	14	**F**k It (I Dee't Went You Beck)** LAMON (JIVE)
17	25	**Rubber Band Mee** T.I. (GRAND HUSTLE/ATLANTIC)
18	9	**Slow Jamz** TWISTA (ATLANTIC)
19	17	**The Set Up** OBIE TRICE FEAT. NATE DOGG (SHADY/INTERSCOPE)
20	—	**Get 'Em Girls/Hey Lady** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
21	16	**Through The Wire** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
22	35	**Walked Outta Heaven** JAGGED EDGE (COLUMBIA/SUM)
23	34	**Roses** OUTKAST (ARISTA)
24	31	**Frontin'** PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
25	19	**Immaculate** [illegible]

● Records with the greatest increase in sales. © 2004, VNU Business Media, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of over R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 20 2004 Billboard® RHYTHMIC AIRPLAY™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	**Yeah!** ★ USHER — NUMBER 1 — 8 Wks At No. 1
2	2	**Tipsy** J-KWON (SO SO DEF/ARISTA) ★
3	3	**One Call Away** CHINGY FEAT. J. WEAV (DISTURBING THA PEACE/CAPITOL)
4	4	**Slow Jamz** TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
5	6	**F**k It (I Don't Went You Beck)** LAMON (JIVE)
6	10	**I Dee't Weene Know** MARIO WINANS (BAD BOY/J/RMG)
7	8	**Splash Waterfalls** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
8	7	**Salt Shaker** YING YANG TWINS (COLLIPARK/TVT)
9	5	**Hotel** CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
10	9	**Dirt Off Your Shoulder** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	13	**Wanne Get To Know You** ★ G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
12	11	**Through The Wire** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
13	14	**Freek-A-Leek** PETEY PABLO (JIVE)
14	12	**Gigolo** NICK CANNON FEAT. R. KELLY (NICK/JIVE)
15	15	**The Way You Move** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
16	20	**Baby I Love U** ★ JENNIFER LOPEZ (EPIC)
17	18	**I'm Really Hot** ★ MISSY ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
18	19	**Toxic** BRITNEY SPEARS (JIVE)
19	34	**Burn** ★ USHER (ARISTA)
20	17	**Hey Ya!** OUTKAST (ARISTA)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 58 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ● Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, Billboard Information Network, and billboard.com. ★indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™

DATA PROVIDED BY Airplay Monitor

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

★	BEYONCE — Naughty Girl COLUMBIA	82.0

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	JAGGED EDGE — Whet's It Like COLUMBIA	97.2
2	G-UNIT FEAT. JOE — Wenna Get To Know You INTERSCOPE	95.9
3	SLEEPY BROWN — I Can't Wait INTERSCOPE	85.8
4	USHER — Burn ARISTA	85.0
5	ANTHONY HAMILTON — Charlene ARISTA	84.9
6	OUTKAST — Roses ARISTA	84.4
7	KANYE WEST — All Falls Down IDJMG	84.2

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

★	CHRISTINA MILIAN — Dip It Low IDJMG	70.7
★	BEYONCE — Naughty Girl COLUMBIA	67.9

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	USHER — Burn ARISTA	86.8
2	ALICIA KEYS — If I Ain't Got You J/RMG	82.8
3	JOJO — Leave (Get Out) UMRG	81.3
4	JENNIFER LOPEZ — Baby I Love U EPIC	78.5
5	G-UNIT FEAT. JOE — Wanna Get To Know You INTERSCOPE	76.8
6	MISSY ELLIOTT — I'm Really Hot ELEKTRA/EEG	74.8
7	NELLY — Work It (Reinvention) UMRG	72.6

Other radio formats and hitpredictor legend located in chart section.

MARCH 20 2004 Billboard® HOT RAP TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
1	1	**ONE CALL AWAY** — NUMBER 1 — 2 Weeks At Number 1	Chingy Featuring J. Weev ★
2	3	**TIPSY** — SO SO DEF/ARISTA	J-Kwon ★
3	4	**SPLASH WATERFALLS** — DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris ★
4	2	**SLOW JAMZ** — ATLANTIC	Twista Featuring Kanye West & Jamie Foxx ★
5	5	**HOTEL** — FULL SURFACE/J/RMG	Cassidy Featuring R. Kelly ★
6	6	**DIRT OFF YOUR SHOULDER** — ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z ★
7	7	**SALT SHAKER** — COLLIPARK/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz ★
8	8	**THROUGH THE WIRE** — ROC-A-FELLA/DEF JAM/IDJMG	Kanye West ★
9	9	**WANNA GET TO KNOW YOU** — G-UNIT/INTERSCOPE	G-Unit Featuring Joe ★
10	12	**I'M STILL IN LOVE WITH YOU** — VP/ATLANTIC	Sean Paul Featuring Sasha ★
11	11	**RUBBER BAND MAN** — [illegible]	T.I. ★
12	13	**NO BETTER LOVE** — ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz Featuring Rell ★
13	14	**FREEK-A-LEEK** — JIVE	Petey Pablo ★
14	10	**THE WAY YOU MOVE** — ARISTA	OutKast Featuring Sleepy Brown ★
15	19	**GAME OVER** — SUENA FREE/COLUMBIA/SUM	Lil' Flip ★
16	15	**DAMN!** — SO DEF/ARISTA	YoungBloodZ Featuring Lil Jon ★
17	21	**ALL FALLS DOWN** — ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Featuring Syleeee Johnson ★
18	18	**I'M REALLY HOT** — THE GOLD MIND/ELEKTRA/EEG	Missy Elliott ★
19	17	**GIGOLO** — NICK/JIVE	Nick Cannon Featuring R. Kelly ★
20	16	**IN MY LIFE** — CASH MONEY/J/RMG	Juvenile Featuring Mannie Fresh ★
21	22	**DUDE** — SHOCKING VIBES/VIRGIN	Beenie Mee Featuring Ms. Thing ★
22		**OVERNIGHT CELEBRITY** — ATLANTIC	Twista ★
23	20	**GANGSTA NATION** — MOB BANGIN'/CAPITOL	Westside Connection Featuring Nate Dogg ★
24		**ROSES** — ARISTA	OutKast ★
25	24	**ENCORE** — [illegible]	Jay-Z ★

● Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 36 R&B/Hip-Hop and 58 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ★ Videoclip availability. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

Nielsen Broadcast Data Systems

The most popular singles and tracks according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores.

Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
				NUMBER 1 3 Weeks At Number 1			
1	1	1	3	**YEAH! ○** J.SMITH,S.GARRETT,J.SMITH,C.BRIDGES,S.GARRETT,J.GUE	ARISTA 56140*	Usher Featuring Lil Jon & Ludacris	1
2	2	3	3	**SORRY 2004** THE UNDERDOGS,H.MASON, JR.,D.THOMAS,R.JACKSON,T.OIXON,E.DAWKINS	J ALBUM CUT/RMG	Ruben Studdard	2
				GREATEST GAINER/SALES			
3	5	5	3	**SPLASH WATERFALLS ●** ICEDRAKE,C.BRIDGES,M.GUYE,L.MIZELL	DISTURBING THA PEACE/DEF JAM SOUTH 003787*/IDJMG	Ludacris	3
4	3	6	3	**ONE CALL AWAY** TRAA STARZ,A. LEE,S.CAUGHERTY,H.BAILEY,S.MARTIN	DISTURBING THA PEACE ALBUM CUT/CAPITOL	Chingy Featuring J. Weav	3
5	4	2	3	**SLOW JAMZ ○** K.WEST,C.MITCHELL,K.WEST,B.BACHARACH,H.DAVID	ATLANTIC 88388*	Twista Featuring Kanye West & Jamie Foxx	1
6	9	11	3	**DIRT OFF YOUR SHOULDER ○** TIMBALAND,S.CARTER,T.MOSLEY	ROC-A-FELLA/DEF JAM 003588*/IDJMG	Jay-Z	6
7	6	7	3	**HOTEL ●** SWIZZ BEATZ,B.REESE,K.DEAN,R.KELLY,B.EDWARDS,N.ROGERS	FULL SURFACE/J 86537*/RMG	Cassidy Featuring R. Kelly	6
8	7	10	3	**TIPSY ○** THE TRACKBOYZ,U.JONES,J.XENTM,WILLIAMS	SO SO DEF 58486*/ARISTA	J-Kwon	7
9	8	4	3	**ME, MYSELF AND I ○** B.KNOWLES,S.STORCH,B.KNOWLES,S.STORCH,R.WALLER	COLUMBIA 78911/SUM	Beyonce	2
10	14	23	3	**IF I AIN'T GOT YOU ○** A.KEYS,(A.KEYS)	J 91351*/RMG	Alicia Keys	15
11	11	9	3	**SALT SHAKER ○** J.SMITH,J.SMITH,D. HOLMES,B. JACKSON,C.LOVE,L.JEFFERSON	COLLIPARK 24457*/TVT	Ying Yang Twins Featuring Lil Jon & The East Side Boyz	1
12	10	12	3	**THROUGH THE WIRE ○** K.WEST,K.WEST,C.WEIL,D.FOSTER,T.KEANE	ROC-A-FELLA/DEF JAM 001441*/IDJMG	Kanye West	8
13	19	19	3	**WANNA GET TO KNOW YOU** RED SPYDA,C.JACKSON,C.LLOYD,D.BROWN,A.TINELL,SIMA J.HILLIARD,L.WARE	G-UNIT ALBUM CUT/INTERSCOPE	G-Unit Featuring Joe	13
14	15	16	3	**I'M STILL IN LOVE WITH YOU ○** W.JOHNSON,C.BROWN,E.M.ELIAS,A.ELLIS,S.PHENRIQUES,W.JOHNSON,C.BROWNE	VP 66253/ATLANTIC	Sean Paul Featuring Sasha	15
15	16	17	3	**RUBBER BAND MAN ○** L.CRUMP,C.HARRIS,L.CRUMP	GRAND HUSTLE 003222*/ATLANTIC	T.I.	15
16	17	15	3	**NO BETTER LOVE** C.HAMILTON,R.PRESS,C.REESE,M.MUHAMMED,R.PRESSON,L.VANDROSS,N.ADDERLEY,JR.)	ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	Young Gunz Featuring Rell	15
17	12	8	3	**YOU DON'T KNOW MY NAME ○** A.KEYS,A.WEST,A.KEYS,K.WESTH,(LILLY),R.BAILEY,M.KENT,K.WILLIAMS)	J 90099*/RMG	Alicia Keys	1
18	21	30	3	**I DON'T WANNA KNOW** MYNYANS (M.WINANS,SEAN,A.RYAN,R.RYAN,M.C.JONES,J.G.DOWN,C.HAWKINS,E.SERMON,P.SMITH)	BAD BOY ALBUM CUT/UMRG	Mario Winans Featuring Enya & P. Diddy	18
19	13	13	3	**READ YOUR MIND ○** STIZZLE/M.AVANT,S.HUFF)	MAGIC JOHNSON 001449/GEFFEN	Avant	5
20	20	18	3	**I CAN'T WAIT** ORGANIZED NOIZE (R.WADE,P.BROWN,R.MURRAY,B.BENNETT,A.BENJAMIN,A.PATTON)	DREAMWORKS SOUNDTRACK CUT/INTERSCOPE	Sleepy Brown Featuring OutKast	18
21	18	14	3	**THE WAY YOU MOVE ▲** CARL MC,BIG BOI,A.PATTON,C.MAHONE,JR.,P.BROWN)	ARISTA 54962*	OutKast Featuring Sleepy Brown	2
22	22	26	3	**FREEK-A-LEEK ○** J.SMITH,M.BARRETT,LIL' EVANS,J.SMITH	J/VE 56145*	Petey Pablo	22
				GREATEST GAINER/AIRPLAY			
23	35	—	2	**BURN** J.DUPRI,B.M.COX,J.DUPRI,B.M.COX,U.RAYMOND	ARISTA ALBUM CUT	Usher	23
24	28	32	3	**DON'T TAKE YOUR LOVE AWAY** STIZZLE/M.AVANT,S.HUFF)	MAGIC JOHNSON ALBUM CUT/GEFFEN	Avant	24
25	27	31	3	**GAME OVER ○** N. 'FURY' N. 'FURY' LOFTIN,W.E.WESTON)	SUCKA FREE/COLUMBIA 78989* SUM	Lil' Flip	25
26	24	21	3	**STEP IN THE NAME OF LOVE ○** R.KELLY,R.KELLY)	J/VE 55572*	R. Kelly	1
27	31	45	2	**ALL FALLS DOWN** K.WEST,K.WEST,L.HILL)	ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	Kanye West Featuring Syleena Johnson	27
28	29	22	3	**HEY YA! ▲** ANDRE 3000,(A.BENJAMIN)	ARISTA (BAN THE WAY YOU MOVE)*	OutKast	9
29	25	24	3	**WALKED OUTTA HEAVEN ○** B.MEDY,(B.M.COX,B.CASEY,B.CASEY)	COLUMBIA 78974/SUM	Jagged Edge	2
30	32	34	3	**DUDE ○** R.KELLY,(R.KELLY,R.GUY)	SHOCKING VIBES 30850/VIRGIN	Beenie Man Featuriog Ms. Thing	30
31	23	20	3	**IN MY LIFE ○** M.FRESH,(T.GREY,B.THOMAS)	CASH MONEY 001627*/UMRG	Juvenile Featuring Mannie Fresh	18
32	26	25	3	**DAMN! ○** J.SMITH,J.GRIGSBY,S.P.JOSEPH,J.SMITH,R.MCDOWELL,C.LEONARD)	SO SO DEF 52015*/ARISTA	YoungBloodZ Featuring Lil Jon	2
33	33	27	3	**MORE & MORE** R.KELLY,R.KELLY)	JIVE ALBUM CUT	Joe	15
34	30	29	3	**I'M REALLY HOT** TIMBALAND,M.ELLIOTT,M.ELLIOTT,TIMBALAND,G.JONES,J.T.SMITH,S.LETOUREAU)	THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	Missy Elliott	26
35	40	54	2	**I WANT YOU** K.WEST,JIMMY JAM,T.LEWIS,IN LILLY,B.BACHARACH,H.DAVID)	VIRGIN ALBUM CUT	Janet Jackson	35
36	34	28	3	**NEVA EVA ○** J.SMITH,DON P.,U.GLAZE,D.PRINCE,L.EDWARDS,D.RICHARDSON)	BME/REPRISE 48005/WARNER BROS.	Trillville	28
37	37	33	3	**ENCORE ○** K.WEST,S.CARTER,K.WEST)	ROC-A-FELLA/DEF JAM IB/W DIRT OFF YOUR SHOULDER/IDJMG	Jay-Z	30
38	36	35	3	**THINK ABOUT YOU** L.VANDROSS,(L.VANDROSS,J.PORTE)	J ALBUM CUT/RMG	Luther Vandross	35
39	49	64	2	**OVERNIGHT CELEBRITY** K.WEST,C.MITCHELL,K.WESTM,BEN JAM,M.BENNETT,L.WILLIAMS)	ATLANTIC ALBUM CUT	Twista	39
40	42	40	3	**WHOKNOWS** (BARIAS,C.HAGGINS,MUSIQ,C.HAGGINS,T.JOHNSON,I.BARIAS,FROMANO)	DEF SOUL ALBUM CUT/IDJMG	Musiq	40
41	38	42	3	**WHAT'S IT LIKE** ST. NICK,(B.CASEY,B.CASEY,ST. NICK)	COLUMBIA ALBUM CUT/SUM	Jagged Edge	34
42	51	52	2	**JESUS WALKS** K.WEST,(K.WEST,C.SMITH)	ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	Kanye West	42
43	43	43	3	**RIDE WIT U ○** FROMANO,I.BARIAS,I.BARIAS,C.HAGGINS,FROMANO,J.SMITH,C.JACKSON,C.LLOYD,D.BROWN	J/VE 66023*	Joe Featuring G-Unit	43
44	44	44	3	**GET LOW ○** J.SMITH,U.SMITH,S.NORRIS,C.JACKSON,D. HOLMES)	BME 23727*/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	2
45	43	37	3	**ROSES ○** M.BOYKIN,ANDRE 3000,(A.BENJAMIN,A.PATTON,M.BOYKIN)	ARISTA 57001*	OutKast	15
46	45	39	3	**STAND UP ○** K.WEST,(D.DAGNIS,C.BRIDGES,K.WEST)	DISTURBING THA PEACE/DEF JAM SOUTH 003185*/IDJMG	Ludacris Featuring Shawnna	1
47	41	37	3	**GANGSTA NATION ○** FNABSAR,(D.JACKSON,D.INDUSON,W.CALHOUN,F.NASSAR,N.HALE)	HOB-BANGIN' 53388*/CAPITOL	Westside Connection Featuring Nate Dogg	22
48	48	50	2	**QUESTIONS** R.KELLY,(R.KELLY)	ELEKTRA ALBUM CUT/EEG	Tamia	48
49	47	38	3	**MILKSHAKE ○** THE NEPTUNES,(P.L.WILLIAMS,C.HUGO)	STAR TRAK 50648*/ARISTA	Kelis	8
				HOT SHOT DEBUT			
68			1	**MY BAND** EMINEM,(NOT LISTED)	SHADY ALBUM CUT/INTERSCOPE	D12 Featuring Eminem	68
69	64	51	3	**THEM JEANS ○** MASTER P,FULL PACK,(MASTER P)	NEW NO LIMIT 57047*/KOCH	Master P	40
70			1	**MAKE IT ALRIGHT** M.D.(TYLER CITY)	BAD BOY ALBUM CUT/UMRG	Carl Thomas	70
71	67	66	2	**E.I. (REINVENTION)** D.BANNER,(NELLY,L.CRUMP)	PD REID,/UNIVERSAL ALBUM CUT/UMRG	Nelly	66
72			1	**MOVE YOUR BODY** E.WELLS,L.BERMINGHAM,DJ CIPHA SOUNDS,IN ALBIND,N.ALBIND,E.WELLS,L.DIAZ,L.BERMINGHAM,C.BURRELL)	J TIME PROMO/NEXT PLATEAU	Nina Sky Featuring Jabbo	72
73	79	89	2	**PULL UP ○** C.BURREL,(C.SMITH,C.BURRELL)	VJ/TRAFFIC 80127*/DELICIOUS VINYL	Mr Vegas	73
74	70	65	3	**SLOW DOWN** TIMBALAND,(A.JOHN,T.v.MOSLEY)	POE BOY/SOBE ALBUM CUT/WARNER BROS.	Jacki-O	65
75	66	71	3	**POPPIN' THEM THANGS ○** DR. DRE,S.STORCH,C.JACKSON,C.LLOYD,D.BROWN,A.YOUNG,M.ELIZONDO,S.STORCH)	G-UNIT 002837*/INTERSCOPE	G-Unit	66
76	69	55	3	**BABY I LOVE U** C.ROONEY,D.SNEA,R.KELLY,J.LOPEZ,C.ROONEY,D.SNEA,J.BARRY,R.KELLY)	EPIC ALBUM & EP CUT/SUM	Jennifer Lopez	55
77	65	58	3	**A MILLION WAYS** W.DOWNING,C.DAVIS,O.THOMAS,J.SKINNER)	GRP ALBUM CUT/VERVE	Will Downing	58
78	75	75	3	**STAND UP IN IT ○** T.EALEY,E.WILLIE,B.BALLIS,(W.TRAVIS,R.TEALEY)	VFGAM 217*	Theodis Ealey	75
79	76	—	2	**BREAKUP 2 MAKEUP REMIX** MR. GUTTI,C.SANTANA,(A.DOUGLAS,A.PARKER,J.LOMENZO,J.BROWN,F.WEELEY,HAMMOND,ROY,C.C.WALLACE)	THE INC./DEF JAM ALBUM CUT/IDJMG	Ashanti Featuring Black Child	76
80	77	74	3	**NEVER** R.FAURE,MCCALLA, JR.,L.VANDROSS,K.COLE,E.JEFFERS)	A&M SOUNDTRACK CUT/INTERSCOPE	Keyshia Cole Featuring Eve	71
81	71	53	3	**ONE DAY AT A TIME ○** EMINEM,C.SHAMUR,M.GARCIA,M.GREENIDGE,K.COX,R.COOPER,M.MATHERS,L.RESTO)	AMARU 002803*/INTERSCOPE	Tupac With Eminem Featuring The Outlawz	51
82	88	60	2	**CLOSER TO YOU** R.KELLY,(R.KELLY)	NO LABEL DOWNLOAD TRACK	Maurice Mahon	60
83	80	81	3	**SAY AY AY AY ○** TISAAC (TISAAC,S.PHENRIQUES)	TRAFFIC TOUCH ENTERTAINMENT 18137*/KOCH	Tony Touch Featuring Sean Paul	80
84	84	85	3	**THE SET UP ○** DR. DRE (O.TRICE,A.YOUNG,M.ELIZONDO,N.HALE)	SHADY 003038*/INTERSCOPE	Obia Trice Featuring Nate Dogg	39
85	82	79	3	**BEAUTIFUL U R** THE UNDERDOGS ,(JAVIER H.MASON, JR.,D.THOMAS)	CAPITOL ALBUM CUT	Javier	75
86	86	78	3	**QUICK TO BACK DOWN ○** J.SMITH,U.JONES,M.EPPS,N.JONES,J.SMITH)	ILL WILL/COLUMBIA 75790*/SUM	Braveheerts Featuring Nas & Lil Jon	48
87	81	82	3	**THE WAY I AM ○** S.STORCH,H.HARRIS,S.STURCH)	DESERT STORM/ELEKTRA 67580*/EEG	Knoc-Turn'Al Featuring Snoop Dogg	78
88	83	69	3	**BACK IN THE DAY (PUFF)** E.BADU,J.POYSER,R.SMITH,K.BADU,J.POYSER,R.SMITH,A.MAGGETT)	MOTOWN ALBUM CUT/UMRG	Erykah Badu	62
89	89	—	2	**WHO GIVES A...WHERE YOU FROM ○** DJ PAUL,JUICY J,U.HOUSTON,P.BEAUREGARD,R.DUNIGAN,D.CARLTON,P.LAN,SHAW,C.COLEMAN)	COLUMBIA 76721*/SUM	OJ Kayslay Featuring Three 6 Mafia, Lil Wyte, Frayser Boy	89
90	87	77	3	**SHE IS** M.WINANS,S.COMBS,IA.SHROPSHIRE,E.SERRANO,M.WINANS,S.COMBS,D.CONLEY,B.JACKSON,E.TOWNSEND,J.TODD)	BAD BOY ALBUM CUT/UMRG	Cari Thomas Featuring LL Cool J	56
91	95	97	2	**HYPHY ○** RICK ROCK (R.THOMAS,A.CALDWELL,M.SELMON,T.JACKSON,E.STEVENS)	MONTBELLO/SOUTHWEST FEDERATION 52611/VIRGIN	Federation Featuring E-40	88
92			1	**THE ONE ●** JAZZE PHA,(T.CALLAWAY,ALEXANDER,C.HARRIS,P.BAILEY,M.WHITE,C.RIDENHOUR,H.SHOCKLEE)	ARISTA 54119*	Cae-Lo Featuring Jazza Pha & T.I.	92
93	93	83	3	**PROTOTYPE** ANDRE 3000 (A.BENJAMIN)	ARISTA ALBUM CUT	OutKast	63
94	92	92	3	**WHAT WOULD YOU DO** DAMIZZA (D.YOUNG,M.CAREY,N.HALE,T.THOMPSON,N.MERSH)	BABY REE PROMO SINGLE	Damizza Presents: Shade Sheist, Nate Dogg & Mariah Carey	57
95	90	90	3	**CRANK IT UP ○** YOUNG SEARS,(A.SEARS,L.CRUMP,S.GARRETT)	SMC/UNIVERSAL 001860*/UMRG	David Banner Featuring Static	88
96			1	**DIP IT LOW ○** P.PAUL,M.GRAY,J.PEARN,J.J.FLORES,S.TWIS,S.LAWRENCE,(C.MILIAN,P.PAUL,T.MOSES,J.JACKSON,R.GUY)	DEF SOUL 003264*/IDJMG	Christina Milian	96
97			1	**JOOK GAL (WINE WINE) ○** J.SMITH,JOHN WOMACK,D.BRAILEY,MITCHELL,D.GRIGSBY,S.P.JOSEPH,M.PURNELL,D.BISPHAM,RETT,C.BRIPPLA,HALL,T.RILEY,C.BURRELL,J.SMITH)	Elephant Man	97
98			1	**TAKE ME AS I AM ○** W.JEAN,J.DUPLESSIS,W.JEAN,J.DUPLESSIS,S.DAWES)	YCLEF/J 58156*/RMG	Wyclef Jean Featuring Sharissa	98
99	100	93	3	**RIGHT HERE FOR U** S.COMBS,STEVIE J,M.KEITH,J.PARKER,M.SCANDRICK,D.JONES,S.COMBS,S.JORDAN,D.BEGINATE,R.TROUTMAN,T.TROUTMAN)	BAD BOY/CIRI SOUL ALBUM CUT/IDJMG	112	72
100	91	88	3	**SMILE** NO I.D.,C.JACKSON,C.LLOYD,E.WILSON,C.ROBERSON,L.WARE,S.WRIGHT)	G-UNIT ALBUM CUT/INTERSCOPE	G-Unit	77

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. 20 Retail Launch. Indicates first full week that retail release contributes to song's point total. Autographs, songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. C CD Single available. D DVD Single available. M CD Maxi-Single available. S Cassette Single available. V Vinyl Maxi-Single available. V Vinyl Single available. K Cassette Maxi-Single available. Catalog number is for C. * Indicates C unavailable in which case, catalog number is for V, D, S or K respectively based on availability. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 20 2004

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	3 Weeks At Number 1	
1	2	1	KANYE WEST ROC A FELLA/DEF JAM 002030*/IDJMG (6.98/12.98)	The College Dropout	1
			HOT SHOT DEBUT		
2	NEW	1	CEE-LO ARISTA 52111* (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	2
3	1	—	YOUNG GUNZ ROC-A-FELLA/DEF JAM 001937*/IDJMG (8.98/12.98)	Tough Luv	1
4	4	2	TWISTA ▲ ATLANTIC 83858*/AG (10.98/12.98)	Kamikaze	1
5	3	—	TRILLVILLE/LIL SCRAPPY BME/REPRISE 48396/WARNER BROS (18.98 CD)	The King Of Crunk & BME Recordings Present	3
6	5	3	EAMON JIVE 58370/ZOMBA (18.98 CD)	I Don't Want You Back	3
7	8	4	OUTKAST ▲² ARISTA 80135* (22.98 CD)	Speakerboxxx/The Love Below	1
8	6	5	RUBEN STUDDARD ▲ J 54630*/RMG (12.98/18.98)	Soulful	1
9	9	6	JAY-Z ▲² ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1
10	13	10	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000606*/IDJMG (8.98/12.98)	Chicken*N*Beer	1
11	12	7	ALICIA KEYS ▲² J 95712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
12	11	11	G-UNIT ▲² G-UNIT 001582*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
13	14	13	AVANT ● MAGIC JOHNSON/GEFFEN 001507*/INTERSCOPE (8.98/12.98)	Private Room	4
14	7	8	WESTSIDE CONNECTION ● HOO-BANGIN 24030*/CAPITOL (7.98/10.98)	Terrorist Threats	3
15	15	12	JUVENILE CASH MONEY 001716*/UMRG (12.98 CD)	Juve The Great	4
			GREATEST GAINER		
16	18	16	T.I. ● GRAND HUSTLE/ATLANTIC 83850*/AG (8.98/14.98)	Trap Muzik	2
17	16	15	CHINGY ▲² DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2
18	19	21	ANTHONY HAMILTON SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	6
19	17	14	BEYONCE ▲³ COLUMBIA 86395*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
20	21	17	YING YANG TWINS ● COLLIPARK 2490*/TVT (17.98 CD)	Me & My Brother	4
21	10	9	DRAG-ON RUFF RYDERS 83563*/VIRGIN (12.98/18.98)	Hell And Back	5
22	NEW		VARIOUS ARTISTS BMG SPECIAL PRODUCTS 81067/RAZOR & TIE (18.98 CD)	The Down Low	22
23	22	20	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)	M.A.D.E.	5
24	25	22	LUTHER VANDROSS ▲ J 51805/RMG (12.98/18.98)	Dance With My Father	1
25	23	19	KEITH SWEAT ELEKTRA 73054/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15
26	20	18	SOUNDTRACK INTERSCOPE 001945* (8.98/12.98)	Barbershop 2: Back In Business	8
27	26	27	R. KELLY ▲ JIVE 30977/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	2
28	24	24	JOE JIVE 53707/ZOMBA (18.98 CD)	And Then...	4
29	31	28	LIL JON & THE EAST SIDE BOYZ ▲ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
30	35	36	KEM MOTOWN 087516/UMRG (8.98/12.98) [M]	Kemistry	14
31	28	23	MUSIQ ● DEF SOUL 001610*/IDJMG (8.98/12.98)	soulstar	3
32	32	40	JAGGED EDGE ● COLUMBIA 87017/SONY MUSIC (12.98 EQ/18.98)	Herd	1
33	30	31	SEAN PAUL ▲² VP/ATLANTIC 83899*/AG (12.98/18.98)	Dutty Rock	4
34	36	30	R. KELLY ▲² JIVE 41612/ZOMBA (18.98 CD)	Chocolate Factory	1
35	27	—	Z-RO J PRINCE 42035/RAP-A-LOT 4 LIFE (17.98 CD) [M]	The Life Of Joseph W. McVey	27
36	34	32	DAVID BANNER SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	16
37	40	41	VARIOUS ARTISTS WORD/EMI CMG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	19
38	46	47	BLACK EYED PEAS ● A&M 000899/INTERSCOPE (12.98 CD)	Elephunk	23
39	43	37	50 CENT ▲⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
40	44	42	SOUNDTRACK MUSIC WORLD/COLUMBIA 90396/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	14
41	33	29	LIL JON & THE EAST SIDE BOYZ BME 2378/TVT (11.98 CD/DVD)	Part II	7
42	42	44	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [C]	Bringing It All Together	38
43	29	25	MICHAEL MCDONALD ▲ MOTOWN 000081/UMRG (12.98 CD)	Motown	17
44	37	26	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62900*/EEG (12.98/18.98)	This Is Not A Test!	3
45	38	—	VAN HUNT CAPITOL 35333 (12.98 CD) [M]	Van Hunt	38
46	45	45	MURPHY LEE ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	5
47	51	48	GERALD LEVERT ELEKTRA 62903/EEG (11.98/18.98)	Stroke Of Genius	1
48	56	54	JOSS STONE S-CURVE 42234 (8.98 CD) [C]	The Soul Sessions (EP)	48
49	49	34	SOUNDTRACK ▲ AMARU 001532*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	3
50	48	38	NELLY ▲ FO REEL/UNIVERSAL 001665*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	6
51	47	—	EN VOGUE FUNKIRL/BEAT EXCHANGE 3326/3RD STREET (15.98 CD)	Soulflower	47
52	41	35	KELIS ● STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	7
			PACESETTER		
53	73	—	SOUNDTRACK J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	53
54	52	50	WILL DOWNING SRP 000626/VG (12.98 CD)	Emotions	9
55	64	56	CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD)	2:35 PM	8
56	39	—	ROYCE DA 5'9" KOCH 9600 (18.98 CD) [M]	Death Is Certain	39
57	60	51	DMX ▲ RUFF RYDERS/DEF JAM 063369*/IDJMG (8.98/12.98)	Grand Champ	1
58	NEW		NEW EDITION GEFFEN/UTV 001728/UME (12.98 CD)	Hits	58
59	63	—	FREDDIE JACKSON MARYLAND 7158 (13.98 CD)	It's Your Move	59
60	55	39	BIG TYMERS ● CASH MONEY 000815*/UMRG (12.98 CD)	Big Money Heavyweight	6
61	50	33	SOUNDTRACK ● TU G./EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	7
62	74	61	EMINEM ▲⁴ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
63	62	60	ERYKAH BADU ● MOTOWN 000739*/UMRG (12.98 CD)	World Wide Underground (EP)	2
64	69	69	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86491/SONY MUSIC (18.98 EQ CD) [C]	Surrender To Love	29
65	61	57	TOO SHORT SHORT/JIVE 53722/ZOMBA (18.98 CD)	Married To The Game	7
66	NEW		PAUL WALL PAID IN FULL (15.98 CD)	The Chick Magnet	66
67	65	58	YOUNG BLOODZ ● SO SO DEF 90198*/ARISTA (12.98/18.98)	Drankin' Patnaz	1
68	53	—	TONY TOUCH TOUCH ENTERTAINMENT 9547*/KOCH (18.98 CD)	The Piecemaker 2	53
69	76	73	ARETHA FRANKLIN ARISTA 50174 (18.98 CD)	So Damn Happy	11
70	68	64	JAHEIM ▲ DIVINE MILL 48214/WARNER BROS (18.98 CD)	Still Ghetto	3
71	54	46	112 BAD BOY/DEF SOUL 000927*/UMRG (8.98/12.98)	Hot & Wet	4
72	59	49	BABY BASH ● UNIVERSAL 001259/UMRG (12.98 CD)	Tha Smokin' Nephew	32
73	72	52	VARIOUS ARTISTS ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	11
74	70	—	MR. POOKIE/MR. LUCCI CRAWL 2 BAWL 24389 (18.98 CD)	My Life	70
75	NEW		VARIOUS ARTISTS NUMILLENNIUM 1601 (17.98 CD)	Nothin' II Lose Everything II Gein: Stage II	75
76	82	59	MICHAEL JACKSON ● MJJ/EPIC 68998/SONY MUSIC (12.98/18.98)	Number Ones	6
77	75	66	AMEL LARRIEUX BUSSLIFE 00001 (18.98 CD)	Bravebird	28
78	66	62	CECE WINANS PURESPRING GOSPEL/UNO 90381/SONY MUSIC (11.98 EQ/18.98)	Throne Room	21
79	57	43	VARIOUS ARTISTS ● GRAMMY 58022/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	26
80	89	80	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 003211*/IDJMG (12.98 CD)	Diplomatic Immunity	1
81	67	76	DWELE VIRGIN 80019* (8.98 CD) [M]	Subject	20
82	77	70	SMOKIE NORFUL EMI GOSPEL 95006 (8.98 CD)	Smokie Norful: Limited Edition (EP)	24
83	80	63	DSGB DOWN SOUTH GEORGIA BOYS UNIVERSAL 001541*/UMRG (12.98 CD) [M]	'Til Death Do Us Part	42
84	93	95	GOAPELE SKYBLAZE/COLUMBIA 72795/HIERO IMPERIUM (12.98 EQ CD)	Even Closer	63
85	92	97	VARIOUS ARTISTS SWISHAHOUSE 000 (17.98 CD)	The Day Hell Broke Loose 2	75
86	78	74	OBIE TRICE ● SHADY 001105*/INTERSCOPE (12.98 CD)	Cheers	3
87	71	67	VARIOUS ARTISTS TVT 2560 (17.98 CD)	Crunk And Disorderly	25
88	86	75	MARQUES HOUSTON TU G./ELEKTRA 62935/EEG (18.98 CD)	MH	5
89	85	68	SMOKIE NORFUL EMI GOSPEL 20374 (8.98/18.98) [M]	I Need You Now	26
90	83	79	ANITA BAKER ATLANTIC 76209/RHINO (17.98 CD)	The Best Of Anita Baker	29
91	58	53	MARY J. BLIGE ▲ GEFFEN 000958*/INTERSCOPE (8.98/12.98)	Love & Life	1
92	90	88	AL GREEN BLUE NOTE 83550* (18.98 CD)	I Can't Stop	9
93	NEW		WILLIE CLAYTON END ZONE 2002 (17.98 CD)	Changing The Game	93
94	87	72	FLOETRY SOLJAZ/DREAMWORKS 001438/INTERSCOPE (19.98 CD/DVD)	Floacism "Live"	11
95	81	71	ASHANTI ▲ MURDER INC./DEF JAM 000142*/IDJMG (8.98/12.98)	Chapter II	1
96	NEW		BAD BOY'S DA BAND ● BAD BOY 001110*/UMRG (12.98 CD)	Too Hot For T.V.	1
97	91	81	NICK CANNON NICK/JIVE 40500/ZOMBA (18.98 CD)	Nick Cannon	15
98	97	84	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450408/INTERSCOPE (12.98/18.98)	Body Kiss	1
99	88	78	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
100	NEW		JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/IDJMG (8.98/12.98)	From Me To U	3

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	13 Weeks At Number 1	
1	6	THE NOTORIOUS B.I.G. ▲⁴ BAD BOY 73000*/UMRG (11.98/16.98)	Ready To Die	433
2	5	2PAC ▲⁸ DEATH ROW 63000* KOCH (12.98/24.98)	All Eyez On Me	413
3	2	THE NOTORIOUS B.I.G. ◆ BAD BOY 73991* (13.98/24.98)	Life After Death	316
4	3	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND 548904/IDJMG (8.98 CD)	Legend	383
5	4	LAURYN HILL ▲⁴ RUFFHOUSE/COLUMBIA 69529*/ SONY MUSIC (13.98 EQ/18.98)	The Miseducation Of Lauryn Hill	154
6	7	2PAC ▲⁸ AMARU/DEATH ROW 69301*/INTERSCOPE (11.98/24.98)	Greatest Hits	272
7	1	JAY-Z ▲ FREEZE/ROC-A-FELLA 90040* CAPITOL (8.98 CD)	Reasonable Doubt	320
8	14	MICHAEL JACKSON ◆[20] EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	288
9	13	EMINEM ▲⁴ WEB/AFTERMATH 493523*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	159
10	9	MAKAVELI ▲⁴ DEATH ROW 63013* KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	296
11	10	JAY-Z ▲ ROC-A-FELLA/DEF JAM 540338* (IDJMG (12.98/18.98)	The Blueprint	69
12	11	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS (11.98/17.98)	[Ghetto Love]	152
13	15	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	385
14	21	BONE THUGS-N-HARMONY ▲⁴ RUTHLESS/EPIC 69442* SONY MUSIC (CDS EQ/15.98)	E. 1999 Eternal	313
15	19	JUVENILE ▲⁴ CASH MONEY 153162/UMRG (12.98/18.98)	400 Degreez	204
16	20	T.I. GHET-O-VISION 14981/ARISTA (11.98/18.98)	I'm Serious	41
17	16	R. KELLY ▲⁴ JIVE 41700*/ZOMBA (12.98/18.98)	tp-2.com	131
18	—	KIRK FRANKLIN ▲ GOSPO CENTRIC 30031/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
19	—	R. KELLY ▲⁴ JIVE 41612*/ZOMBA (18.98 CD)	R.	110
20	—	PRINCE ● WARNER BROS. 74372 (18.98 CD)	The Very Best Of Prince	15
21	23	AL GREEN ▲ HI/THE RIGHT STUFF 38000/CAPITOL (18.98/17.98)	Greatest Hits	459
22	—	ALICIA KEYS ▲⁴ J 20003/RMG (12.98/18.98)	Songs In A Minor	79
23	12	DR. DRE ▲⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	192
24	—	EMINEM ▲⁴ WEB/AFTERMATH 493267*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	185
25	—	DR. DRE ▲⁸ DEATH ROW 63000* KOCH (11.98/17.98)	The Chronic	333

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Pérez, Sebastian Win Big At El Premio ASCAP

BY LEILA COBO

Rudy Pérez, a Cuban-American who writes about love, and Joan Sebastian, a Mexican who performs songs based on his personal experiences, each collected songwriter of the year awards at the 12th annual El Premio ASCAP Awards.

This was the third time each songwriter had won the top prize at the ASCAP awards. This year's show took place March 11 in San Juan, Puerto Rico.

Sony/ATV Music Publishing was named publisher of the year for publishing the most award-winning songs, 32. Richard Rowe, president of Sony/ATV Music Publishing, and Eddie Fernandez, VP of Sony/ATV Music Publishing (Norte) and the Latin American region, picked up the award.



PÉREZ: EIGHT SONGS AWARDED

Special recognitions were also given to Puerto Rican singer/songwriter Ednita Nazario, who received the ASCAP Latin Heritage Award, and legendary bandleader/songwriter Johnny Pacheco, who received the ASCAP Silver Pen Award in recognition of his lengthy career.

In addition, José A. Ribas, executive director of the Puerto Rico Radio Broadcasters Assn., was given the ASCAP Partner in Music Award for promoting the use of ASCAP members' music on the island.

Six of Sebastian's tracks won awards. "I write in response to a spiritual need, not to an artistic or commercial need," he tells *Billboard*. "I only sing Joan Sebastian."

Ironically, one of his winning songs was "Hoy Empieza Mi Tristeza," an older track covered by Grupo Montez de Durango.



SEBASTIAN: WRITING IS 'SPIRITUAL'

"I'm a normal person," Sebastian adds, explaining why his very personal material works for other acts. "It makes me happy to know that I'm on the same wavelength as my people."

Pérez had eight winning tracks, performed by artists as diverse as José Feliciano, Jennifer Peña and Cristian Castro.

"Thank God people still fall in and out of love all the time," says Pérez, who wrote several of his winning songs, including "Lo Que Yo Tuve Contigo" and "Vivir la Vida," with Roberto Livi. "A love song makes somebody's career, and a love song stays forever."

El Premio ASCAP awards were presented in regional Mexican, tropical and pop/ballad categories.

Special awards were given to Latin song of the year ("Tal Vez," written by Franco de Vita, published by Warner Bros. and performed by Ricky Martin), hip-hop/rap/reggae song of the year ("Masucamba," written and performed by Tego Calderón and published by El Abayarde) and rock song of the year ("Eres Mi Religión," composed by José Fernando Olvera, performed by Maná and published by EMI April Music).

Prolific touring band Yerba Buena won independent group of the year.

This year's El Premio ASCAP was held in Puerto Rico for the first time. To recognize this milestone, the mayor of San Juan declared March 11 ASCAP Day.

For a complete list of winners, visit billboard.com/awards.

Warner Latin Ops In Flux

As changes in **Warner** continue worldwide, **Warner Music Latin America** president **Iñigo Zabala** confirms that he is now in charge of the label's operations in the Latin region and in the United States.

"We are in a process of restructuring that will be finalized at the end of this month," Zabala says. "For the time being, I'll be in charge of the U.S. Latin and regional offices."

Zabala, who is based in Miami, became president of Warner Music Latin America in 2001, overseeing the label throughout the Latin region. At the time, **George Zamora** was already in his post as head of **Warner Music Latina**, Warner's U.S. Latin operation, and also reported to Zabala.

Zamora, a seasoned and well-respected veteran of the Latin music industry who was formerly president of **Sony DIscos**, left Warner last week as part of the company's restructuring process. Zamora's most recent success had been the signing and development of Miami-based group **Bacilos**, which won a Grammy Award in the best Latin pop album category in 2003.

In addition to Zamora, seven other employees have left Warner's Latin divisions in the United States. They include **Harry Fox**, Warner Music Latina's longtime VP of sales and marketing, who reportedly resigned prior to the company's restructuring process.

Warner's Latin operations in the United States and Puerto Rico are now believed to be down to fewer than 30 employees. Sources say that more cuts are expected by month's end.

Latin Notas™

By Leila Cobo

lcobo@billboard.com



Warner's regional and U.S. operations are based in Miami.

In the Latin region, the only Warner casualty so far is the label's Colombian office, which will officially shutter April 30. Its closure is doubly significant, as Warner operations in Peru, Central America and Venezuela were supervised from the Colombia office in Bogotá. **Warner Colombia's** former president, **Wieland Kafka**, left the company March 5, along with marketing manager **Iván Valenzuela**.

In Venezuela, Warner has already become a licensee of **Las Vegas**, a music distribution company. The label's fate in Colombia, Peru and Central America is still undecided.

Zabala says that no other regional offices are currently scheduled to close.

Warner's Colombian operations launched eight years ago. However, because of increasing piracy and declining sales, the Colombian label had not signed a local act for three years, until inking singer/songwriter **Santiago Cruz** in 2003. But Cruz recorded and produced his own album and already had notoriety from his performances at his own popular nightspot, **El Sitio**. Regardless, that Warner took him in was seen as a positive step toward local artist development.

But that was sadly short-lived.

The true casualties of these international restructurings, of course, are local acts. With labels decimated by piracy, the first thing to go is artist development in small markets.

The one hope is that when the dust settles, the acts left with recording deals are those who can cut it. If the majors can't tell the difference, maybe the indies can.

★ Heineken PRESENTS
Billboard LATIN MUSIC CONFERENCE & AWARDS 2004
IN ASSOCIATION WITH GARNIER FRUCTIS

CONFERENCE UPDATE: Early-bird registration for the Billboard Latin Music Conference ends March 16.

Visit billboardevents.com for a full schedule.

Additional reporting by Gustavo Gomez in Colombia.



Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	—	2	**INTOCABLE** EMI LATIN 96290 (10.98 CD)	Intimamente: En Vivo Live	1
2	4	2	4	**THALIA** EMI SPECIAL MARKETS 93043/EMI LATIN (15.98 CD)	Greatest Hits	2
				HOT SHOT DEBUT		
3	NEW		1	**VICTOR MANUELLE** SONY DISCOS 93270 (17.98 EQ CD)	Travesia	3
4	2	1	4	**PAULINA RUBIO** UNIVERSAL LATINO 002236 (17.98 CD)	Pau-Latina	1
				GREATEST GAINER		
5	6	—	2	**LOS RIELEROS DEL NORTE** FONOVISA 912205/UG (12.98 CD) [M]	20 Anos De Fuerza Norteno	5
6	3	3	5	**BRONCO/LOS BUKIS** FONOVISA 911279/UG (17.98 CD/DVD)	Cronica De Dos Grandes	1
7	7	5	19	**MARCO ANTONIO SOLIS** FONOVISA 350950/UD (16.98 CD/DVD)	La Historia Continua...	1
8	5	4	5	**VARIOUS ARTISTS** UNIVISION 310233/UG (14.98 CD)	Arcoiris Musical Mexicano 2004	2
9	10	14	37	**LA OREJA DE VAN GOGH** SONY DISCOS 79451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9
10	13	10	5	**VARIOUS ARTISTS** DISA 720345 (12.98 CD)	100% Duranguense	7
11	12	9	4	**GRUPO MOJADO** UNIVISION 310226/UG (17.98 CD/DVD) [M]	20 Greatest Hits	9
12	9	7	4	**DAVID BISBAL** VALE 002631/UNIVERSAL LATINO (15.98 CD) [●]	Bolero	5
13	11	8	94	**JUANES** ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [●]	Un Dia Normal	1
14	19	—	2	**ALEX UBAGO** WARNER LATINA 81342 (17.98 CD) [M]	Fantasia D Realidad	14
15	8	12	23	**GRUPO MONTEZ DE DURANGO** DISA 724000 (12.98 CD)	De Durango A Chicago	2
16	14	6	15	**LOS TEMERARIOS** FONOVISA 351005/UG (9.98/13.98)	Tributo Al Amor	1
17	15	—	2	**K-PAZ DE LA SIERRA** PROCAN 720348/DISA (12.98 CD) [●]	20 Exitos Con La Fuerza Duranguense	15
18	17	15	20	**SIN BANDERA** SONY DISCOS 70632 (16.98 EQ CD) [●]	De Viaje	6
19	16	11	20	**A.B. QUINTANILLA III & KUMBIA KINGS** EMI LATIN 93480 (21.98 CD/DVD)	La Historia	1
20	20	17	46	**JOAN SEBASTIAN** MUSART 12807/BALBOA (5.98/13.98) [M]	Coleccion De Oro	9
21	18	13	16	**MANA** WARNER LATINA 61040 (16.98 CD)	Eclipse	2
22	26	30	45	**MARCO ANTONIO SOLIS** FONOVISA 350946/UG (9.98/15.98)	Te Amor O Te Desprecio	1
23	21	—	2	**LOS ANGELES DE CHARLY** FONOVISA 351234/UG (13.98 CD)	Carta De Amor	21
24	22	—	2	**PATRULLA 81** DISA 720355 (9.98 CD)	Como Pude Enamorarme De Ti	22
25	24	20	8	**TEGO CALDERON** WHITE LION 50025/BMG LATIN (15.98 CD) [M]	El Enemy De Los Guasibiri	5
26	25	28	39	**AKWID** △ UNIVISION 310155/UG (13.98 CD) [M]	Proyecto Akwid	7
27	NEW		1	**LOS HURACANES DEL NORTE** UNIVISION 310297/UG (14.98 CD)	20 Narco-Corridos	27
28	23	16	21	**VICENTE Y ALEJANDRO FERNANDEZ** SONY DISCOS 81088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4
29	31	22	4	**GRUPO EXTERMINADOR** FONOVISA 350939/UG (13.98 CD)	Narco Corridos De Parranda Con El Diablo Vol. 3	22
30	27	21	13	**VARIOUS ARTISTS** DISA 724000 (13.98 CD)	Historia Musical Del Pasito Duranguense	11
31	28	19	6	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN 92482 (14.98 CD) [M]	La Historia	19
32	40	24	6	**WISIN** LIDERES 950589 (15.98 CD) [M]	El Sobreviviente	20
33	29	29	6	**YOLANDA PEREZ** FONOVISA 350925/UG (13.98 CD)	Dejame Llorar	29
34	30	18	18	**JULIO IGLESIAS** SONY DISCOS 83217 (16.98 EQ CD)	Divorcio	9
35	38	33	28	**CHAYANNE** SONY DISCOS 79627 (16.98 EQ CD)	Sincero	1
36	36	25	4	**K1** DLE 197101 (14.98 CD) [M]	Nuestro Turno	19
37	33	26	18	**PEPE AGUILAR** UNIVISION 310167/UG (9.98/13.98) [M]	Con Orgullo Por Herencia	7
38	39	27	23	**LUIS MIGUEL** WARNER LATINA 60873 (18.98 CD)	33	1
39	37	37	28	**OBIE BERMUDEZ** ○ EMI LATIN 54647 (14.98 CD)	Confesiones	29
40	34	23	16	**LOS TIGRES DEL NORTE** FONOVISA 350973/UG (9.98/13.98)	Herencia Musical: 20 Boleros Romanticos	5
41	41	44	39	**PEPE AGUILAR** MUSART 2091/BALBOA (12.98 CD)	Coleccion De Oro	26
				PACESETTER		
42	53	—	2	**MARIANA** UNIVISION 310154/UG (14.98 CD)	Sere Una Nina Buena	42
43	35	31	6	**LOS TRI-O** PRISMA 70486/SONY DISCOS (16.98 EQ CD) [M]	Conciones Del Alma De Marco Antonio Solis	20
44	32	—	2	**ZION & LENOX** WHITE LION 50158 (13.98 CD)	Motivas do A La Yal	32
45	46	35	31	**LOS BUKIS** FONOVISA 350886/UG (9.98/13.98) [M]	25 Joyas Musicales	3
46	43	36	6	**IVY QUEEN** REAL 019131/UNIVERSAL LATINO (15.98 CD)	Diva Platinum Edition	24
47	44	34	18	**SOUNDTRACK** MILAN 36038 (18.98 CD)	Once Upon A Time In Mexico	3
48	65	—	60	**SELENA** ○ EMI LATIN 42096 (15.98 CD)	Ones	4
49	54	—	53	**RICARDO ARJONA** △ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3
50	NEW		1	**JUAN TAVARES** FONOVISA 350974/UG (13.98 CD)	Como Nunca	50
51	49	39	70	**PANCHO BARRAZA** MUSART 2713/BALBOA (8.98 CD) [●]	Las Romanticas De Pancho Barraza	12
52	52	40	36	**LOS TIGRES DEL NORTE** FONOVISA 350871/UG (9.98/13.98)	Herencia Musical: 20 Corridos Inolvidables	1
53	45	45	17	**GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER** LIDERES 950540 (12.98 CD)	El Pasito De Durango	26
54	42	49	43	**DAVID BISBAL** ○ VALE 066098/UNIVERSAL LATINO (13.98 CD) [M]	Corazon Latino	13
55	50	52	81	**MANA** ● WARNER LATINA 40566 (10.98/18.98)	Revolucion De Amor	1
56	51	38	6	**BETO Y SUS CANARIOS** DISA 020041 (12.98 CD)	100% Tierra Caliente	21
57	55	48	45	**CUISILLOS** MUSART 2706/BALBOA (8.98 CD)	Las Romanticas De Cuisillos	16
58	64	55	9	**PAQUITA LA DEL BARRIO** MUSART 2666/BALBOA (12.98 CD)	Coleccion De Oro	54
59	73	65	19	**CUISILLOS** MUSART 12666/BALBOA (12.98 CD)	Coleccion De Oro	57
60	57	—	36	**RICKY MARTIN** △² SONY DISCOS 79439 (17.98 EQ CD)	Almas Del Silencio	1
61	58	51	63	**CELIA CRUZ** SONY DISCOS 87507 (14.98 EQ CD)	Hits Mix	2
62	RE-ENTRY		32	**DON OMAR** VI 495587 (14.98 CD) [●]	The Last Don	2
63	67	63	3	**CHALINO SANCHEZ** MUSART 2822/BALBOA (12.98 CD)	Coleccion De Oro	63
64	47	32	8	**VARIOUS ARTISTS** FONOVISA 351241/UG (14.98 CD)	Las #1 De 2003: Los Megartistas Del Ano	11
65	63	47	16	**MANA** WARNER LATINA 61045 (10.98 CD)	Luna	13
66	48	42	27	**ALEJANDRO SANZ** ○ WARNER LATINA 60516 (10.98 CD) [M]	No Es Lo Mismo	2
67	62	64	32	**CELIA CRUZ** UNIVERSAL LATINO 088756 (13.98 CD)	Exitos Eternos	2
68	RE-ENTRY		15	**TEGO CALDERON** WHITE LION 53021/BMG LATIN (14.98 CD)	El Abayarde	49
69	NEW		1	**MICHAEL SALGADO** FREDDIE 1000 (15.98 CD)	Entre Copas	69
70	71	46	38	**LOS CADETES DE LINARES** UNIVISION 310127/UG (9.98/13.98) [M]	30 Inolvidables	5
71	59	41	9	**JAVIER TORRES** FONOVISA 350881/UG (13.98 CD)	El Amor Y La Desgracia	28
72	RE-ENTRY		14	**EDNITA NAZARIO** ○ SONY DISCOS 70518 (15.98 EQ CD) [●]	Por Ti	1
73	68	43	7	**VARIOUS ARTISTS** DIAMOND 9439 (15.98 CD)	12 Discipulos	5
74	74	57	29	**CONJUNTO PRIMAVERA** FONOVISA 350875/UG (9.98/13.98) [M]	Decide Tu	3
75	RE-ENTRY		7	**LIBERACION** DISA 720338 (12.98 CD)	20 Memorias	27

LATIN POP ALBUMS

1	THALIA	GREATEST HITS (EMI SPECIAL MARKETS/EMI LATIN)
2	PAULINA RUBIO	PAU-LATINA (UNIVERSAL LATINO)
3	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... (FONOVISA/UG)
4	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS TE HACIAS LADORMIDA (SONY DISCOS)
5	DAVID BISBAL	BULERIA (VALE/UNIVERSAL LATINO)
6	JUANES	UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
7	ALEX UBAGO	FANTASIA D REALIDAD (WARNER LATINA)
8	SIN BANDERA	DE VIAJE (SONY DISCOS)
9	A.B. QUINTANILLA III & KUMBIA KINGS	LA HISTORIA (EMI LATIN)
10	MANA	ECLIPSE (WARNER LATINA)
11	TEGO CALDERON	EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)
12	WISIN	EL SOBREVIVIENTE (LIDERES)
13	JULIO IGLESIAS	DIVORCIO (SONY DISCOS)
14	CHAYANNE	SINCERO (SONY DISCOS)
15	K1	NUESTRO TURNO (DLE)
16	LUIS MIGUEL	33 (WARNER LATINA)
17	OBIE BERMUDEZ	CONFESIONES (EMI LATIN)
18	MARIANA	SERE UNA NINA BUENA (UNIVISION/UG)
19	LOS TRI-O	CANCIONES DEL ALMA @ MARCO ANTONIO SOLIS (PRISMA/SONY DISCOS)
20	ZION & LENOX	MOTIVANDO A LA YAL (WHITE LION)

TROPICAL ALBUMS

1	VICTOR MANUELLE	TRAVESIA (SONY DISCOS)
2	IVY QUEEN	DIVA PLATINUM EDITION (REAL/UNIVERSAL LATINO)
3	CELIA CRUZ	HITS MIX (SONY DISCOS)
4	CELIA CRUZ	EXITOS ETERNOS (UNIVERSAL LATINO)
5	VARIOUS ARTISTS	12 DISCIPULOS (DIAMOND)
6	VARIOUS ARTISTAS	BACHATAHITS 2004 (UBA/SONY DISCOS)
7	LUNYTUNES & NORIEGA	MAS FLOW (VI)
8	CELIA CRUZ	REGALO DEL ALMA (SONY DISCOS)
9	VARIOUS ARTISTS	REGGAETONHITS 2004 (UBA/SONY DISCOS)
10	EL GENERAL	LA VERDADERA HISTORIA: XV ANOS DE EXITOS (UNIVERSAL LATINO)
11	VARIOUS ARTISTS	2004 ANO DE EXITOS: REGGAETON (UNIVERSAL LATINO)
12	VARIOUS ARTISTS	REGGAETON GOLD COLLECTION VOL. 1 (UNIVERSAL LATINO)
13	VARIOUS ARTISTS	GIGANTES DE LA SALSA (FONOVISA/UG)
14	INDIA	LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)
15	VARIOUS ARTISTS	60 BACHATAS PEGADITAS (MOCK & ROLL/SONY DISCOS)
16	JERRY RIVERA	CANTO A MI IDOLO...FRANCIS RUIZ (ARIOLA/BMG LATIN)
17	VARIOUS ARTISTS	SALSAHITS 2004 (UBA/SONY DISCOS)
18	VARIOUS ARTISTS	HECHO EN CUBA 2 (ULTRA)
19	AVENTURA	WE BROKE THE RULES (PREMIUM LATIN/JMN)
20	VARIOUS ARTISTS	BACHATAHITS 2003 (UBA/SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	INTOCABLE	INTIMAMENTE: EN VIVO LIVE (EMI LATIN)
2	LOS RIELEROS DEL NORTE	20 ANOS DE FUERZA NORTENA (FONOVISA/UG)
3	BRONCO/LOS BUKIS	CRONICA DE DOS GRANDES (FONOVISA/UG)
4	VARIOUS ARTISTS	ARCOIRIS MUSICAL MEXICANO 2004 (UNIVISION/UG)
5	VARIOUS ARTISTS	100% DURANGUENSE (DISA)
6	GRUPO MOJADO	20 GREATEST HITS (UNIVISION/UG)
7	GRUPO MONTEZ DE DURANGO	DE DURANGO A CHICAGO (DISA)
8	LOS TEMERARIOS	TRIBUTO AL AMOR (FONOVISA/UG)
9	K-PAZ DE LA SIERRA	20 EXITOS CON LA FUERZA DURANGUENSE (PROCAN/DISA)
10	JOAN SEBASTIAN	COLECCION DE ORO (MUSART/BALBOA)
11	MARCO ANTONIO SOLIS	TU AMOR O TU DESPRECIO (FONOVISA/UG)
12	LOS ANGELES DE CHARLY	CARTA DE AMOR (FONOVISA/UG)
13	PATRULLA 81	COMO PUDE ENAMORARME DE TI (DISA)
14	AKWID	PROYECTO AKWID (UNIVISION/UG)
15	LOS HURACANES DEL NORTE	20 NARCO-CORRIDOS (UNIVISION/UG)
16	VICENTE Y ALEJANDRO FERNANDEZ	EN VIVO JUNTOS POR ULTIMA VEZ (SONY DISCOS)
17	GRUPO EXTERMINADOR	NARCO CORRIDOS DE PARRANDA CON EL DIABLO VOL. 3 (FONOVISA/UG)
18	VARIOUS ARTISTS	HISTORIA MUSICAL DEL PASITO DURANGUENSE (DISA)
19	EL COYOTE Y SU BANDA TIERRA SANTA	LA HISTORIA (EMI LATIN)
20	YOLANDA PEREZ	DEJENME LLORAR (FONOVISA/UG)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 110 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Ednita Por Tí



- Recent Record "Por Tí" certified GOLD by RIAA
- "Por Tí" debut #1 in Top Latin Albums
- ASCAP recognizes Ednita with the Hispanic Heritage Award

Ednita/Por Tí Upcoming Shows

MARCH	13	SOLD OUT	Puerto Rico Coliseo
	14 (two shows)	SOLD OUT	Roberto Clemente
MAY	22		Puerto Rico Coliseum (Opening of New Arena)
JUNE	MIA		Jackie Gleason
	ORLANDO		Hard Rock
	NY		Carnegie Hall
	LA		House of Blues

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MARCH 20 2004

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	7	**TE QUISE TANTO** E.ESTEFAN JR.,A.PENA (C.GERMAN,ANDAMI)	**Paulina Rubio** UNIVERSAL LATINO	4
2	2	2	18	**CUIDARTE EL ALMA** L.P.OCHOA (M.DURANDEAU,C.ZALLES)	**Chayanne** SONY DISCOS	1
3	3	3	13	**Y TODO QUEDA EN NADA** ESTEFANO (ESTEFANO,J.REYES)	**Ricky Martin** SONY DISCOS	3
				GREATEST GAINER		
4	9	18	7	**AUNQUE NO TE PUEDA VER** J.N.GOMEZ (A.UBAGO)	**Alex Ubago** WARNER LATINA	4
5	8	8	6	**QUE LLORO** A.BAQUEIRO,SIN BANDERA (L.GARCIA)	**Sin Bandera** SONY DISCOS	9
6	6	6	24	**MAS QUE TU AMIGO** M.A.SOLIS,N.PATRON R.PEREZ (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	3
7	4	4	12	**CERCA DE TI** S.MORALES (T.SOLIS,S.MORALES,D.SIEBELS,B.MARCO)	**Thalia** VIRGIN/EMI LATIN	1
8	10	16	7	**TENGO GANAS** E.ESTEFAN JR.,A.GAITAN,R.GAITAN,W.M.RUIZ,E.ESTEFAN,JR.)	**Victor Manuelle** SONY DISCOS	9
9	5	5	18	**ME CANSE DE TI** S.KRYS,J.SOMERILLAN (O.BERMUDEZ,G.MARCO)	**Obie Bermudez** EMI LATIN	1
10	7	7	17	**TE LLAME** R.PEREZ,R.LIVI (R.LIVI,R.PEREZ)	**Cristian** ARIOLA /BMG LATIN	3
11	12	11	5	**TU FOTOGRAFIA** G.ESTEFAN,E.ESTEFAN JR.,S.KRYS (E.MARCO,E.ESTEFAN,JR.)	**Gloria Estefan** EPIC /SONY DISCOS	11
12	11	13	5	**BULERIA** K.SANTANDER,D.BETANCOURT (K.SANTANDER,G.SANTANDER)	**David Bisbal** VALE /UNIVERSAL LATINO	11
13	14	10	24	**LA PAGA** G.SANTACOLALLA,J.JUANES (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	1
14	13	9	8	**HAZME OLVIDARLA** J.GUILLEN (A.TORRES)	**Conjunto Primavera** FONOVISA	9
15	17	22	6	**BARAJA DE ORO** PALOMO (R.AYALA)	**Palomo** DISA	11
16	19	21	6	**COMO PUDE ENAMORARME DE TI** A.RAMIREZ CORRAL (R.LUGO)	**Patrulla 81** DISA	16
17	15	15	37	**ANTES** S.KRYS,J.SOMERILLAN (O.BERMUDEZ)	**Obie Bermudez** EMI LATIN	1
18	16	14	17	**SOY UN NOVATO** R.MUNOZ,A.MARTINEZ (L.PADILLA)	**Intocable** EMI LATIN	16
19	18	12	23	**LAGRIMAS DE CRISTAL** J.L.TERRAZAS (HARRIS)	**Grupo Montez De Durango** DISA	1
20	21	17	23	**ROSAS** N.WALKER (LA OREJA DE VAN GOGH (A.MONTERO,X.SAN MARTIN,P.BENEGAS,A.FUENTES,N.GAROE)	**La Oreja De Van Gogh** SONY DISCOS	9
21	22	23	7	**DUELE VERTE** R.ARJONA (R.ARJONA)	**Ricardo Arjona** SONY DISCOS	21
22	20	19	25	**MIENTES TAN BIEN** A.BAQUEIRO,SIN BANDERA (L.GARCIA)	**Sin Bandera** SONY DISCOS	3
23	23	20	23	**QUIEN TE DIJO ESO?** R.PEREZ (L.FONSI,C.BRANT)	**Luis Fonsi** UNIVERSAL LATINO	1
24	45	42	3	**JOSE PEREZ LEON** LOS TIGRES DEL NORTE (J.CANTORAL)	**Los Tigres Del Norte** FONOVISA	24
25	42	38	5	**ELLA TIENE FUEGO** S.GEORGE (S.GEORGE,J.L.PILOTO,EL GENERAL)	**Celia Cruz** SONY DISCOS	21
26	48	—	2	**CREO EN EL AMOR** J.L.PILOTO (J.L.PILOTO,R.DEL SOL)	**Rey Ruiz** SONY DISCOS	26
27	34	31	5	**AGUANTA AHI** F.LLAN (R.ALVAREZ)	**Rosario** ARIOLA /BMG LATIN	21
28	27	28	7	**DALO POR HECHO** BRONCO (N.URQUIZA,N.CONCHA)	**Bronco: El Gigante De America** FONOVISA	27
29	24	27	10	**PARA QUE ME HACES LLORAR** PINGUEZ,P.GARZA (J.GABRIEL)	**Briseyda Y Los Muchachos** PLATINO /FONOVISA	24
30	25	29	5	**A QUE NO TE VAS** T.TORRES,M.PORTMANN (AMERIKA,C.BRANT,M.PORTMANN)	**Ednita Nazario** SONY DISCOS	25
31	31	49	3	**ECHALE LENA** R.PEREZ,R.LIVI (R.LIVI,R.PEREZ)	**Victoria** MEGAMUSIC /UNIVERSAL LATINO	31
32	30	44	11	**UN TE AMO** L.MIGUEL (A.MANZANERO)	**Luis Miguel** WARNER LATINA	30
33	36	33	26	**QUIERO PERDERME EN TU CUERPO** K.SANTANDER,D.OSSA (K.SANTANDER)	**David Bisbal** VALE /UNIVERSAL LATINO	6
34	46	41	4	**VANIDOSA** A.MACIAS (S.MORALES)	**Cuisillos** MUSART /BALBOA	34
				HOT SHOT DEBUT		
35	NEW		1	**PARA TODA LA VIDA** A.LIZARRAGA,J.LIZARRAGA,M.LIBERMAN	**Banda El Recodo** FONOVISA	35
36	NEW		1	**ABRAZAR LA VIDA** R.PEREZ (D.RICH,J.MARR,J.C.PEREZ SOTO)	**Luis Fonsi** UNIVERSAL LATINO	36
37	32	—	2	**TE QUISE OLVIDAR** J.L.TERRAZAS (J.GABRIEL)	**Grupo Montez De Durango** DISA	37
38	NEW		1	**LA PAGA** T.TUN TUN (JUANES)	**Tonny Tun Tun** KAREN /UNIVERSAL LATINO	38
39	25	26	22	**TE LLEVARE AL CIELO** RHEA,A.GONZALEZ (RHEA)	**Mana** WARNER LATINA	9
40	49	—	2	**ME EQUIVOQUE** A.A.ALBA (COPYRIGHT CONTROL)	**Marisela** UNIVISION	40
41	33	45	3	**COMO FUI A ENAMORARME DE TI** E.PURIZAGA (M.A.SOLIS)	**Los Tri-o** PRISMA /SONY DISCOS	30
42	26	24	24	**QUE TE RUEGUE QUIEN TE QUIERA** A.LIZARRAGA,J.LIZARRAGA (D.ALVAREZ)	**Banda El Recodo** FONOVISA	10
43	37	30	6	**EL PALOMITO** J.PRECIADO (G.TIJERINA)	**Julio Preciado Y Su Banda Perla Del Pacifico** RCA /BMG LATIN	30
44	29	32	11	**ESTOY ENAMORADA** MUSICEAS (P.GARZA,J.RAZO)	**Yolanda Perez With Don Cheto** FONOVISA	23
45	RE-ENTRY		13	**LOCA CONMIGO** R.CAMASTA (W.BRAZOBAN)	**Los Toros Band** UNIVERSAL LATINO	33
46	RE-ENTRY		7	**QUITEMONOS LA ROPA** R.SANCHEZ (ESTEFANO,J.REYES)	**NG2** SONY DISCOS	38
47	NEW		1	**SE ME HIZO TARDE LA VIDA** PNAMIREZ (I.RAMIREZ)	**Vicente Fernandez** SONY DISCOS	47
48	39	43	23	**ERES MI RELIGION** RHEA,A.GONZALEZ (RHEA)	**Mana** WARNER LATINA	11
49	43	—	2	**YO TE ENSENE** R.SAENZ QUIROZ (L.GOMEZ)	**Conjunto Atardecer** MUSIMEX /UNIVERSAL LATINO	43
50	RE-ENTRY		9	**DONDE CORRE LA SANGRE** E.ESTEFAN JR.,A.PENA,N.TOVAR,S.GERARDO	**Shalim** CRESCENT MOON /SONY DISCOS	38

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop, 16 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♥ Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**TE QUISE TANTO** UNIVERSAL LATINO	PAULINA RUBIO
2	2	**CUIDARTE EL ALMA** SONY DISCOS	CHAYANNE
3	8	**AUNQUE NO TE PUEDA VER** WARNER LATINA	ALEX UBAGO
4	3	**Y TODO QUEDA EN NADA** SONY DISCOS	RICKY MARTIN
5	5	**QUE LLORO** SONY DISCOS	SIN BANDERA
6	4	**TE LLAME** ARIOLA /BMG LATIN	CRISTIAN
7	8	**CERCA DE TI** VIRGIN /EMI LATIN	THALIA
8	6	**ME CANSE DE TI** EMI LATIN	OBIE BERMUDEZ
9	8	**BULERIA** VALE /UNIVERSAL LATINO	DAVID BISBAL
10	10	**LA PAGA** SURCO /UNIVERSAL LATINO	JUANES
11	14	**ROSAS** SONY DISCOS	LA OREJA DE VAN GOGH
12	11	**ANTES** EMI LATIN	OBIE BERMUDEZ
13	13	**MAS QUE TU AMIGO** FONOVISA	MARCO ANTONIO SOLIS
14	15	**DUELE VERTE** SONY DISCOS	RICARDO ARJONA
15	17	**QUIEN TE DIJO ESO?** UNIVERSAL LATINO	LUIS FONSI
16	12	**MIENTES TAN BIEN** SONY DISCOS	SIN BANDERA
17	16	**TU FOTOGRAFIA** EPIC /SONY DISCOS	GLORIA ESTEFAN
18	18	**A QUE NO TE VAS** SONY DISCOS	EDNITA NAZARIO
19	23	**AGUANTA AHI** ARIOLA /BMG LATIN	ROSARIO
20	20	**UN TE AMO** WARNER LATINA	LUIS MIGUEL
21	22	**QUIERO PERDERME EN TU CUERPO** VALE /UNIVERSAL LATINO	DAVID BISBAL
22	19	**TE LLEVARE AL CIELO** WARNER LATINA	MANA
23	26	**ABRAZAR LA VIDA** UNIVERSAL LATINO	LUIS FONSI
24	28	**COMO FUI A ENAMORARME DE TI** PRISMA /SONY DISCOS	LOS TRI-O
25	25	**TENGO GANAS** SONY DISCOS	VICTOR MANUELLE
26	27	**TARDES NEGRAS** EMI LATIN	TIZIANO FERRO
27	26	**SABANAS FRIAS** WARNER LATINA	MANA & RUBEN BLADES
28	27	**DONDE CORRE LA SANGRE** CRESCENT MOON /SONY DISCOS	SHALIM
29	40	**DESEOS DE COSAS IMPOSIBLES** SONY DISCOS	LA OREJA DE VAN GOGH
30	—	**UN DIA NORMAL** SURCO /UNIVERSAL LATINO	JUANES
31	31	**A FUEGO LENTO** UNIVISION	JENNIFER PENA
32	35	**LUCHARE POR TU AMOR** SONY DISCOS	ALEJANDRO FERNANDEZ
33	29	**ECHALE LENA** MEGAMUSIC /UNIVERSAL LATINO	VICTORIA
34	39	**EN EL SILENCIO NEGRO DE LA NOCHE** ARIOLA /BMG LATIN	ALEXANDRE PIRES
35	—	**TOXIC** JIVE	BRITNEY SPEARS
36	—	**YA NO ME DUELE** MELISMA /UNIVERSAL LATINO	VICTORIA
37	—	**POR QUE NO** LIBERE	TISUBY & GEORGINA
38	32	**CORAZON DE PAPEL** SONY DISCOS	JULIO IGLESIAS
39	—	**ESO** WARNER LATINA	ALEJANDRO SAAZ
40	39	**INOCENTE DE TI** ARIOLA /BMG LATIN	JUAN GABRIEL

TROPICAL AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**TENGO GANAS** SONY DISCOS	VICTOR MANUELLE
2	2	**ELLA TIENE FUEGO** SONY DISCOS	CELIA CRUZ
3	3	**CREO EN EL AMOR** SONY DISCOS	REY RUIZ
4	10	**LA PAGA** KAREN /UNIVERSAL LATINO	TONNY TUN TUN
5	5	**LOCA CONMIGO** UNIVERSAL LATINO	LOS TOROS BAND
6	4	**QUITEMONOS LA ROPA** SONY DISCOS	NG2
7	8	**TU FOTOGRAFIA** EPIC /SONY DISCOS	GLORIA ESTEFAN
8	13	**Y TODO QUEDA EN NADA** SONY DISCOS	RICKY MARTIN
9	7	**HERMANITA** PRIMERA LATIN	AVENTURA
10	20	**NADA DE NADA** J&N	FRANK REYES
11	17	**DILE** VI	DON OMAR
12	12	**VOY A TENER QUE OLVIDARTE** SONY DISCOS	ANDY ANDY
13	9	**CUIDARTE EL ALMA** SONY DISCOS	CHAYANNE
14	15	**SUENA** M.P.	JOSE PENA SUAZO Y LA BANDA BORDA
15	22	**ECHALE LENA** MEGAMUSIC /UNIVERSAL LATINO	VICTORIA
16	16	**EL GALLO NO OLVIDA** M.P.	TITO ROJAS
17	8	**EL REFRAN SE TE OLVIDO** SIN-DISCOS	BILBERTO SANTA ROSA
18	18	**PEQUENAS COSAS** SB4	SON BY FOUR
19	24	**PUERTO RICO** ARIOLA /BMG LATIN	JERRY RIVERA
20	23	**SI TU ESTUVIERAS** UNIVERSAL LATINO	LOS TOROS BAND
21	21	**MI LIBERTAD** ARIOLA /BMG LATIN	JERRY RIVERA
22	14	**TE QUISE TANTO** UNIVERSAL LATINO	PAULINA RUBIO
23	11	**AMIGO MIO** ATEL-ARIBE /WARNER LATINA	TONO ROSARIO WITH TEBO CALDERON
24	25	**EL NO ES MEJOR QUE YO** M.P.	TITO ROJAS
25	26	**ME CANSE DE TI** EMI LATIN	OBIE BERMUDEZ
26	27	**NAVEGANOOTE** NUEVA VIDA	N'KLABE
27	31	**POA QUE NO** LIBERE	TISUBY & GEORGINA
28	25	**CERCA DE TI** VIRGIN /EMI LATIN	THALIA
29	30	**QUE LE DEN BAM BAM** M.P.	SALSA FEVER
30	37	**SABANAS FRIAS** WARNER LATINA	MANA & RUBEN BLADES
31	—	**HAY QUE CAMBIAR** RPE /UNIVISION	AREA 305
32	—	**DAME LA OROGA** CUTTING	SON CALLEJERO
33	—	**20 ANOS DESPUES** J&N	ALEX BUENO
34	38	**CURAME** WEA-ARIBE /WARNER LATINA	CHARLIE CRUZ
35	32	**SOLAMENTE ELLA** M.P.	WILLIE GONZALEZ & EDDIE SANTIAGO
36	—	**ME EQUIVOQUE** UNIVISION	MARIANA
37	—	**AGUANTA AHI** ARIOLA /BMG LATIN	ROSARIO
38	—	**PA' LA RUMBA VOY** J&N	ZAPPA NEGRA
39	—	**FLOWOWOW** EMI LATIN	VICO C
40	33	**SE ME OLVIDO TU NOMBRE** CRESCENT MOON /SONY DISCOS	SHALIM

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**HAZME OLVIDARLA** FONOVISA	CONJUNTO PRIMAVERA
2	3	**BARAJA DE ORO** DISA	PALOMO
3	5	**COMO PUDE ENAMORARME DE TI** DISA	PATRULLA 81
4	2	**SOY UN NOVATO** EMI LATIN	INTOCABLE
5	4	**LAGRIMAS DE CRISTAL** DISA	GRUPO MONTEZ DE DURANGO
6	13	**MAS QUE TU AMIGO** FONOVISA	MARCO ANTONIO SOLIS
7	10	**ME CANSE DE MORIR POR TU AMOR** UNIVISION	ADAN CHALINO SANCHEZ
8	9	**NOMAS POR TU CULPA** UNIVISION	LOS HURACANES DEL NORTE
9	22	**JOSE PEREZ LEON** FONOVISA	LOS TIGRES DEL NORTE
10	9	**DALO POR HECHO** FONOVISA	BRONCO EL GIGANTE DE AMERICA
11	7	**PARA QUE ME HACES LLORAR** PLATINO /FONOVISA	BRISEYDA Y LOS MUCHACHOS
12	30	**VANIDOSA** MUSART /BALBOA	CUISILLOS
13	30	**PARA TODA LA VIDA** FONOVISA	BANDA EL RECODO
14	15	**TE QUISE OLVIDAR** DISA	GRUPO MONTEZ DE DURANGO
15	12	**EL PALOMITO** RCA /BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
16	8	**QUE TE RUEGUE QUIEN TE QUIERA** FONOVISA	BANDA EL RECODO
17	11	**ESTOY ENAMORADA** FONOVISA	YOLANDA PEREZ WITH DON CHETO
18	23	**SE ME HIZO TARDE LA VIDA** SONY DISCOS	VICENTE FERNANDEZ
19	18	**YO TE ENSENE** MUSIMEX /UNIVERSAL LATINO	CONJUNTO ATARDECER
20	21	**JAMBALAYA** MEGA MUSIC	K-PAZ DE LA SIERRA
21	—	**DOS LOCOS** PRIDAN	LOS HOROSCOPOS DE DURANGO
22	29	**QUE ME LLEVE EL DIABLO** PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
23	16	**AMOR DESCARADO** LOUVERS /LATINO	LOS TUCANES DE TIJUANA
24	14	**DAME POR MUERTO** UNIVISION	LUPILLO RIVERA
25	25	**CAMARON PELA'O** EMI LATIN	VOCES DEL RANCHO
26	33	**LA BIOTELLA** LA SIERRA	LOS MORROS DEL NORTE
27	30	**LA MAS DESEADA** UNIVERSAL LATINO	VALENTIN ELIZALDE
28	24	**SOLO LOS TONTOS** LA SIERRA	EL CHALINILLO
29	17	**ME VOY A IR** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
30	32	**Y QUE** FONOVISA	LOS ANGELES DE CHARLY
31	26	**A PIERNA SUELTA** UNIVISION	PEPE AGUILAR
32	23	**MI FUNERAL** SONY DISCOS	VICTOR GARCIA
33	39	**LA MILPA** ARIOLA /BMG LATIN	LOS ASTROS DE DURANGO
34	—	**NO, OH, OH (LA SUEGRA)** UNIVERSAL LATINO	ALICIA VILLARREAL
35	—	**Y OICEN** UNIVISION	ADAN CHALINO SANCHEZ
36	38	**POR UN RATO** FONOVISA	AROMA
37	34	**A QUE TE PONGO** QUE	K1
38	—	**LA NEGRA TOMASA** EMI LATIN	DJ KANE
39	—	**BANDIDO** FONOVISA	ANA BARBARA
40	40	**LA MULA BRONCA** RM	JORGE GAMBOA

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Mood Upbeat At WMC, M3 Confabs

BY MICHAEL PAOLETTA

MIAMI BEACH—Gloom and doom may indeed be the reality in today's music industry. Yet the collective mindset of the 19th annual Winter Music Conference (WMC) and the inaugural M3 Summit was upbeat and spirited.

Between the two competing conferences—held March 5-9 (M3) and March 6-10 (WMC)—one point remained very clear: Those in the dance/electronic trenches are ready and willing to do what it takes to get their music heard—and sold—in the global marketplace.

As Pete Tong, DJ/host of BBC Radio 1's influential weekly show "Essential Selection," so succinctly put it during his M3 keynote, "Today, we must be lean, mean, flexible and focused. In the '90s, the business of dance music—its popularity and infrastructure—became very big. Once that happened, the quality of the music went down. By the end of the decade, everything began to fall apart."

But now, Tong said he feels optimistic about the future of dance/electronic music. "It is reinventing itself," he added. "And its reach goes way beyond clubs and radio."

Tong was referring to the fact that dance/electronic has become an integral part of everyday life, from TV ads and film soundtracks to ring tones, satellite radio and the Internet. "Any method of distribution that enables people to hear music is a good thing," he noted.

GETTING MORE MOBILE

Tong pointed to his latest endeavor, FastTrax, the recently launched, TV-styled music/entertainment show available on 3G mobile handsets. Tong is in the process of getting the show—currently available in the United Kingdom—into other markets, including the Far East.

Similarly, Motorola debuted three new mobile music handsets and new wireless content created by MTV International (exclusively for Motorola) at M3. According to Motorola manager of global entertainment solutions Rob Gelick, this partnership will create new ways to distribute entertainment, especially music.

But during the On the Go: Mobile Music to the Rescue panel, Gelick quickly pointed out that "accessibility is key" to delivering music. "Our customers—the mobile operators—want us to keep the momentum going with new tracks, club-happening news and upcoming artist tours."

Artists, producers, managers, label executives, booking agents and DJs agreed. Kurosh Nasseri of Nasseri Music Business Solutions in Washington, D.C., who oversees the North American careers of Paul Van Dyk and others, said it came down to cross-marketing.



TONG: GENRE IS 'REINVENTING ITSELF'

"A mobile phone can provide one piece of the marketing puzzle, while the record label provides another piece," Nasseri explained. "It's important that you look at talent as a brand. Then, catalog the assets of the brand and figure out what kind of income you can generate with those assets."

Independent labels Southern Fried and Underwater recently did that when they merged forces to form digital download service trax2burn.com. Ditto for bleep.com, launched by Warp Records. These U.K.-based Web sites join several U.S. digital download sites, including beatport.com and nufonix.com.

"The Internet allows us to reach our target audience for much less money," said Simon Dunmore, A&R director of Defected Records U.K. He was referring to the many digital download sites, DJ promotional services and nonterrestrial radio stations that are only a few clicks away.

"Today's Internet is yesterday's college radio," noted Come ON! Management's Marc Alghini, who manages Supreme Beings of Leisure, among other acts.

At the same time, more artists are embracing Hollywood and Madison Avenue—and vice versa. There is no longer a stigma attached to an artist who licenses his or her music for use in a TV ad, said Karl Westman, music producer for ad agency Ogilvy & Mather. Westman recently worked with DJ/producer Scott Hardkiss on music for a Motorola ad campaign.

DJ/producer Tom Holkenborg, who records primarily as Junkie XL, noted that while he was not paid a lot for an Opel ad campaign that featured his music, he did retain all publishing. "So, I'll be earning money for the entire 12 months of the campaign."

Singer/songwriter Joi Cardwell, who has licensed her music to several TV shows, including Showtime's hit series "Queer as Folk," expressed a like-minded view during the Grassroots Promotions (Do It Yourself) panel at the WMC. "Without compromising my vision or creativity, I want people to discover my music in a variety of mediums," she said.

Cardwell, who owns her own label (No-Mad Industries), continued, "You must be aggressive in getting your music out there. At the same time, you must keep up with the many changes that are continually taking place within the business of music. And don't ever forget: This is a business."

Between the WMC and M3, approximately 4,500 people registered to attend the daily panels and nightly showcases, event organizers say. According to the mayor's office of the City of Miami Beach, an additional 7,000 dance/electronic enthusiasts visited the city solely to partake in the hundreds of parties and events—including Ultra Music Festival 2004 and DanceStar USA's American Dance Music Awards—that surrounded the two conferences. The total economic boost to the City of Miami Beach was expected to reach $11 million.

Highlights From Dance's Big Week In Miami

As I write, Miami Beach—specifically the South Beach area—is bustling with 24-hour party people. Tens of thousands of dance/electronic music enthusiasts are in town to partake in the artist/DJ showcases and special events that surround the Winter Music Conference and new kid on the block M3 Summit (see story, this page). Day and night—at poolside hotels and in clothing stores, cafés, restaurants and nightclubs—the diverse and colorful beats and rhythms of clubland can be heard.

Following are some musical highlights of the week that was.

• **Louie Vega** brought his new **Vega/MAW** album, "Elements of Life," to absolute life when he took to the poolside stage of the **Surfcomber Hotel** for a live performance. Keyboardists **Selan Lerner** and **Didi Gutman**, percussionists **Luis Quintero** and **Carlos Quintero**, guitarist/vocalist **Raul Midon** and featured singers **Josh Milan** (of **Blaze**) and Vega's wife, **Anane**, joined Vega onstage for one of the week's liveliest sets.

Just as he did with his **Nuyorican Soul** project a few years ago, Vega showed what happens when live elements (in this case, jazz, Latin and Brazilian) become an integral part of the dance/electronic landscape: The songs exploded on the stage. Highlights included "Nos Vida" (Anane), "Better Day" (Midon) and "Brand New Day" (Milan). For an encore, the three singers united for the anthemic "Love Is on the Way."

Beat Box



By Michael Paoletta
mpaoletta@billboard.com

• Independent label **Hed Kandi** hosted a jam-packed soirée at **Bed**. Label founder/DJ **Mark Doyle** worked the turntables effortlessly. Along the way, he treated punters to several tasty house jams, including **Tim Deluxe's** remix of "David" by **Gus Gus**, **Full Intention's** rerub of **George Michael's** "Amazing," **Milk & Sugar's** "Get Down, Stay Down" and **Skylark's** "That's More Like It."

Doyle also spotlighted several upcoming, choice Hed Kandi singles. Of these, we are still unable to get **StoneBridge's** "Put 'Em High" out of our head. Expect a commercial release of this potent track within the next two months.

• For its record release party for the remixes of **Madonna's** "Love Profusion," **Maverick/Warner Bros.** brought in DJs **Peter Rauhofer**, **Ralphi Rosario** and Los Angeles-based duo **Blow-Up** to provide the eclectic soundtrack. The twosome did not disappoint.

In addition to playing its gloriously trippy remix of "Love Profusion," complete with rockabilly guitars, Blow-Up debuted its just-completed restructuring of **Blondie's** "Good Boys." **Sanctuary** should seriously consider releasing this version now. Blow-Up's funky, dark remix of Madonna's "Hollywood," which the duo also spotlighted, will likely see the light of day in the coming months (as part of a larger Madonna remix package, which could very well be beat-mixed by Rauhofer).

• Held poolside at the **National Hotel**, the second annual Come Together party was, once again, presided over by **SuSu Records** and **Concept Music**. While several DJs (**Groove Junkies**, **Max B.**, **DJ Spen** and others) and singers (including **Barbara Tucker** and **Latrice Barnett**) were scheduled to perform, a power outage early on put a lengthy halt to the proceedings.


BLOW-UP: MIXING UP MADONNA, BLONDIE

Percussionist **Shovell** saved the day. The U.K.-based musician was on hand to accompany the DJs with live skin work. Once the electricity went dead, Shovell, formerly of **M People**, became the star attraction. Within minutes, the crowd was cheering and dancing to his every Afro-Cuban move on the bongos and congas. The power of live musicianship reared its beautiful head again.

• Song of the week honors go to **Shapeshifters'** "Lola's Theme." The disco-smacked track, which was being played by many DJs at numerous events, has been signed to **Positiva Records U.K.** Runner-up nod goes to **Armand Van Helden's** disco/electro hybrid "Hear My Name" (**Southern Fried Records U.K.**). Tracks as infectious as these could go on to become the songs of the summer in the clubs of Ibiza, Spain, followed by European crossover success.

MARCH 20 2004

Billboard® HOT DANCE SINGLES SALES™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				♛ NUMBER 1 ♛ 12 Weeks At Number 1	
1	1	1	18	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
2	8	3	17	YOU PROMISED ME (TU ES FOUTU)	In-Grid
3	2	2	13	NOTHING FAILS/NOBODY KNOWS ME	Madonna
4	10	9	25	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
5	6	4	5	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES)	Seal
6	8	5	27	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico
7	12	8	15	BREATHE (REMIXES)	Michelle Branch
8	5	10	35	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
9	7	11	26	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley
10	8	7	34	OFFICIALLY MISSING YOU (REMIXES)	Tamia
11	9	13	18	HAREM (CANCAO DO MAR) [M. LEHMAN, R. RIVERA & H. HECTOR REMIXES]	Sarah Brightman
12	19	18	13	ROCK YOUR BODY, ROCK	Ferry Corsten
13	11	8	4	TRULY	Delerium Featuring Nerina Pallot
14	13	12	4	TOXIC (REMIXES)	Britney Spears
15	15	14	57	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	Mariah Carey
16	16	21	14	LIMBO ROCK (REMIXES)	Chubby C & OD Featuring Inner Circle
17	14	15	12	BORN TOO SLOW	The Crystal Method
18	20	19	26	PAVEMENT CRACKS (REMIXES)	Annie Lennox
19	19	17	35	HOLLYWOOD (REMIXES)	Madonna
20	17	18	33	I'M GLAD (REMIXES)	Jennifer Lopez
21	23	20	6	AS THE RUSH COMES	Motorcycle
22	21	25	5	GIA	Despina Vandi
23	RE-ENTRY		20	TIME OF OUR LIVES/CONNECTED	Paul Van Dyk Featuring Vega 4
24	24	—	6	BEAUTIFUL THINGS	Andain
25	25	—	18	WAITING FOR YOU (REMIXES)	Seal

MARCH 20 2004

Billboard® HOT DANCE RADIO AIRPLAY™

Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / IMPRINT & PROMOTION LABEL	Artist
			♛ NUMBER 1 ♛ 2 Weeks At Number 1	
1	1	14	AS THE RUSH COMES	Motorcycle
2	3	4	TOXIC	Britney Spears
3	2	4	LOVE ME RIGHT (OH SHEILA)	Angel City Featuring Lara McAllen
4	10	32	NEVER (PAST TENSE)	The Roc Project Featuring Tina Arena
5	7	7	THE WAY YOU MOVE	OutKast Featuring Sleepy Brown
6	5	10	HEY YA!	OutKast
7	8	15	IT'S MY LIFE	No Doubt
8	4	32	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Deborah Cox
9	7	32	ALONE	Lasgo
10	12	14	WHEREVER YOU ARE (I FEEL LOVE)	Laava
11	18	2	GIVE IT UP	Kevin Aviance
12	17	6	ROCK YOUR BODY, ROCK	Ferry Corsten
13	NEW		RED BLOODED WOMAN	Kylie Minogue
14	19	4	LOVE'S DIVINE	Seal
15	18	5	I FEEL LOVE	Blue Man Group Featuring Venus Hum
16	6	17	GIA	Despina Vandi
17	15	4	DEJA VU (IT'S HARD TO BELIEVE)	The Roc Project Featuring Tina Novak
18	20	5	CRUISING	N&K Vs. Denis The Menace Feat. Alex Prince
19	18	11	ALL THINGS (JUST KEEP GETTING BETTER)	Widelife With Simone Denny
20	21	21	SLOW	Kylie Minogue
21	NEW		MANILA	Seelenluft
22	NEW		WHITE FLAG	Dido
23	RE-ENTRY		SIMPLY BEING LOVED (SOMNAMBULIST)	BT
24	17	5	JUST A LITTLE WHILE	Janet Jackson
25	NEW		DON'T WANNA LOSE THIS FEELING	Dannii Minogue

MARCH 20 2004

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			♛ NUMBER 1 ♛ 5 Weeks At Number 1	
1	1	10	VARIOUS ARTISTS	Fired Up!
2	7	5	SOUNDTRACK	Queer Eye For The Straight Guy
3	NEW		ZERO 7	When It Falls
4	3	6	AIR	Talkie Walkie
5	NEW		LOUIE DEVITO	Dance Divas II
6	4	5	THE CRYSTAL METHOD	Legion Of Boom
7	8	42	THE POSTAL SERVICE	Give Up
8	8	6	JOHNNY VICIOUS	Ultra.Trance:3
9	7	3	RAVIN	Buddha Bar VI
10	6	12	SARAH MCLACHLAN	Remixed
11	4	21	MARIAH CAREY	The Remixes
12	10	23	ENIGMA	Voyageur
13	12	6	VARIOUS ARTISTS	Best Of Trance Volume Four
14	18	2	THE HAPPY BOYS	Techno Party (Volume Two)
15	14	16	LOUIE DEVITO	N.Y.C. Underground Party 6
16	13	2	RICHARD "HUMPTY" VISSION	Big Floor Funk
17	11	8	VARIOUS ARTISTS	This Is Trance!: 17 Euphoric Dance Floor Anthems!
18	10	3	VARIOUS ARTISTS	Trance Classics Vol. 2
19	NEW		VARIOUS ARTISTS	Freq beats
20	14	23	THE CHEMICAL BROTHERS	Singles '93 - '03
21	20	28	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04
22	23	28	VARIOUS ARTISTS	Verve//Remixed2
23	RE-ENTRY		PRAFUL	One Day Deep
24	24	18	THE HAPPY BOYS	Dance Party (Like It's 2004)
25	22	20	BASEMENT JAXX	Kish Kash

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 6 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 20 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Hitsmaker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MARCH 20 2004

Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	Artist
				♛ NUMBER 1 ♛ 1 Week At Number 1	
1	2	4	10	FACE TO FACE / VIRGIN PROMO	Daft Punk
2	9	18	4	TOXIC (REMIXES) / JIVE 59214	Britney Spears
3	6	9	9	BORN TOO SLOW (E. MORILLO, DEEPSKY, & NUBREED MIXES) / V2/SUBURBIA 27004/SUBLIMINAL	The Crystal Method
4	11	18	5	NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES) / INTERSCOPE PROMO	Enrique Iglesias Featuring Kelis
5	7	10	8	ALL THINGS (JUST KEEP GETTING BETTER) / CAPITOL 53032	Widelife With Simone Denny
6	10	12	8	WHERE LOVE IS / COMMISION PROMO	Trinity Featuring Revi
7	1	2	11	BURNING / BENZ STREET/EPISODE 1258/WAKO	Robbie Rivera & Axwell Feat. Suzan Brittan
8	4	7	10	SLIPPIN' AWAY / NOSTALGIC 20001	Sweet Rains
9	15	19	4	FREE (S.A.F. & NEMO MIXES) / NEMO STUDIO PROMO/ANGEL	Sarah Brightman
10	21	31	3	LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ & BLOW-UP MIXES) / MAVERICK 42503/WARNER BROS	Madonna
11	3	1	5	LOVE'S DIVINE (DEEPSKY, MURK, & PASSENGERZ MIXES) / WARNER BROS. 42695	Seal
12	18	23	5	TRULY / NETTWERK 33221	Delerium Featuring Nerina Pallot
13	13	15	6	WHERE DID LOVE GO / RM PROMO	Sun
14	5	8	12	POWERLESS (SAY WHAT YOU WANT) [WIDELIFE, JUNIOR, & CHAB MIXES] / DREAMWORKS PROMO	Nelly Furtado
15	8	3	8	JANET MEGAMIX 04 (CHRIS COX REMIX) / VIRGIN PROMO	Janet Jackson
16	20	22	7	SIGNED, SEALED, DELIVERED / CENTAUR PROMO	Colton Ford And Pepper Mashay
17	19	21	6	IT'S MY LIFE (REMIXES) / INTERSCOPE PROMO	No Doubt
18	12	6	14	SLOW / CAPITOL 53082	Kylie Minogue
19	23	27	5	GOOD BOYS / SANCTUARY 85986	Blondie
20	14	5	11	HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) / ROMANIN MUSIC PROMO	Haru
21	17	17	7	GOD IS A DJ / ARISTA PROMO	Pink
22	26	36	4	MAKE ME DANCE ALL NIGHT / PAS PROMO	3 Speaker High
23	25	28	15	I TRY (RAUHOFER, PILIAVIN & ZIMBARDO MIXES) / STAR 66 1285	Made By Monkeys Featuring Marie Metto
24	16	11	10	ME, MYSELF AND I (JUNIOR MIXES) / COLUMBIA PROMO	Beyonce
25	28	33	4	FRIDAY MARSHMALLOW / VINYL SOUL 126/MUSIC PLANT	Samba La Casa
26	NEW		1	♫ HOT SHOT DEBUT ♫ SAVE MY SOUL / TOMMY BOY SILVER LABEL 2638/TOMMY BOY	Kristine W
				❀ POWER PICK ❀	
27	36	—	2	AMAZING (FULL INTENTION MIXES) / SONY MUSIC IMPORT	George Michael
28	39	—	2	HOLE IN THE HEAD (FULL INTENTION & GRAVITAS MIXES) / ISLAND PROMO/INTERSCOPE	Sugababes
29	32	46	3	ELECTRIFY / AVEX/INTERGROOVES 2B0/KING STREET	GTS Featuring Helgo Tavi
30	34	45	3	STRAIGHT AHEAD / KING BRAIN 5150/ARTEMIS	Tube & Berger Featuring Chrissie Hynde
31	22	14	14	GIVE IT UP / ROBBINS 73080	Kevin Aviance
32	38	43	4	FIND MYSELF / STAR 66 1272	Presta + Stakey
33	29	25	11	INTO THE LIGHT (DAVE AUDE REMIXES) / LIQUEFACTION PROMO	Cause And Effect
34	30	32	6	GET YOURSELF HIGH / FREESTYLE DUST 47737/ASTRALWERKS	The Chemical Brothers Featuring K-OS
35	27	24	13	JUST A LITTLE MORE LOVE / ASTRALWERKS 47592	David Guetta Featuring Chris Willis
36	44	—	2	SEX BOMB (THE REMIXES) / DECCA PROMO/UTV	Tom Jones
37	35	39	8	PASS THAT DUTCH (SCUMFROG REMIX) / THE GOLD MIND/ELEKTRA PROMO/EEG	Missy Elliott
38	31	20	14	NOTHING FAILS (REMIXES) / MAVERICK 42662/WARNER BROS	Madonna
39	24	13	14	FAKE / SIMPLYRED.COM PROMO/RED INK	Simply Red
40	43	44	9	GIA / ULTRA 1169	Despina Vandi
41	NEW		1	NEVER LET ME DOWN / SYSTEM 1627	Richard "Humpty" Vission
42	37	35	13	ROCK YOUR BODY, ROCK / MOONSHINE 88482	Ferry Corsten
43	NEW		1	BROKEN WINGS / LIZA PROMO	Thea Austin
44	42	41	15	AS THE RUSH COMES / ULTRA 1192	Motorcycle
45	NEW		1	U LIKE THIS (MEGAMIX) / COLUMBIA PROMO	Mariah Carey
46	33	26	13	BORN SLIPPY NUXX (P. OAKENFOLD & R. SMITH MIXES) / JBO 27003/V2	Underworld
47	41	29	15	FALLEN (REMIXES) / ARISTA PROMO	Sarah McLachlan
48	40	30	13	GET IT OFF (THAT KID CHRIS REMIX) / J PROMO/RMG	Monica
49	48	47	9	DEJA VU (IT'S HARD TO BELIEVE) / TOMMY BOY SILVER LABEL 2635/TOMMY BOY	The Roc Project Featuring Tina Novak
50	46	37	8	SIGH / N-CODED PROMO/RENDEZVOUS	Praful

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart: CD CD Single available M CD Maxi-Single available V Vinyl Maxi-Single available C Cassette Maxi-Single available ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

CRS Addresses Country's Industry Woes

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—Corporate downsizing, illegal downloading and changing business models were among the topics discussed during the "Record Label Heads on the Hot Seat" session during Country Radio Seminar (CRS), held here March 3-5.

RCA Label Group chairman Joe Galante noted that "in the last three years, business has gone down some 20% . . . You have to continually adjust for that. I think that's what we'll continue to see for a while until we get the model back in shape.

"The costs in this business ratchet up every year," he continued. "As you try to hold it down and substitute different ideas, you're still seeing a creep up in cost. If the revenue is not increasing but actually decreasing, there's going to be a problem."

Asked how much deeper the major-label cuts can go in Nashville, Universal Music Group Nashville chairman Luke Lewis said, "We've all got several imprints and promotion staffs. We could lose those the same way the town has lost major and minor labels the last few years."

Galante noted, "We have a little disadvantage in this format. In the rest of the world, you can go to several formats at the same time and pop something real quick. We don't have that luxury, so it's a much longer growth curve."

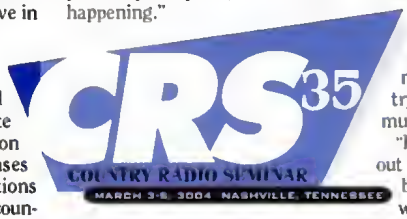
Sony Music Nashville president John Grady added, "Your batting average has to be a lot higher. We've all been at pop labels that put out 75 to 100 records a year. We can't do that here. We can't develop them that fast. I've been encouraged to be extremely aggressive in the creative [area]."

CORPORATE DEMANDS

Dealing with bottom lines and the demands of their corporate bosses was a thread of discussion that prompted candid responses about how corporate expectations mesh with the realities of the country format.

"This is a lousy business in terms of return," Galante said of the record industry. "It's a cash-flow business, but it's not really a great return business, unless you're able to build the assets over a course of time. You have to have a longer-term view of it. I think all of us have worked for executives that had a much longer-term view, and now we have a series of managers coming in that don't understand what it is to make a record. They think it shows up on a release schedule and you put it out . . . There are a whole lot of issues, [because these] people are not record people."

Lewis added, "Another thing we're up against with the powers that be is that they look at Nashville from afar. They're hunting for quarterly results. They think maybe we'll get lucky and catch a Billy Ray Cyrus or Shania Twain, one of these quick hitters [like] the Dixie Chicks, that happens very quickly. [They have been] watching it the past couple of years, and that isn't happening."



While the radio and record-company panelists discussed their struggles on several fronts, Clear Channel Entertainment VP of touring Brian O'Connell said at another CRS panel that he is bullish on the tour industry.

"Live entertainment is the last bastion of 'smell it, touch it, feel it,' " he said of the consumer experience. "You can't duplicate that no matter how cool your computer is."

Label heads also discussed the damage illegal downloading has done to the industry.

In hindsight, Galante felt the industry "should have embraced Napster . . . We should have figured a way to work with it, because they had a brand."

Grady agreed. "We should have been involved in developing it instead of being at war with it."

Lewis illustrated just how damaging downloading can be by pointing out that although Twain's current album, "Up!," has sold approximately 5 million copies, "the record came out 14 months ago. There have been over 110 million downloads. Do the math. That's devastating."

During his opening keynote, Clint Black called illegal downloading "dangerous." He noted that it is making the industry "afraid to make challenging music," for fear it won't sell millions. "I've been trying to get the message out to fans that if you love an artist, buy their CD, because the quickest way to make that artist go away is to steal their music," he said.

With everyone so concerned with exposing the music and growing the format, the "Outside Looking In" panel that addressed outside perceptions of country music was well attended. Moderated by Country Music Assn. senior director of strategic marketing Rick Murray, panelists voiced some of the perceptions ad agencies, filmmakers and TV programmers have when it comes to country music.

J. Walter Thompson's Peter Stroh said that, for the most part, country music is not perceived to be part of popular culture with the exception of major artists like Twain who tend to wind up in mainstream magazines.

"That's good for country," he said, "but I'm not sure people in country believe it's good for country."

NBC Entertainment senior VP Sheraton Kalouria encouraged those in the format to support artists like Faith Hill crossing over, saying that when people say artists like Hill aren't country, "that paints [the format] into a much smaller box than it needs to be."

CONVENTION CAPSULES

In other convention news, during his keynote, Black played two TV spots for his new album, "Spend My Time." The ads featured comedian Kevin Nealon playing a store clerk and explaining to a customer that Black's new album "makes you realize how crappy the old stuff was." After playing the spots, Black extended his apologies to Galante, "who has the catalog on the old crap."

KZLA Los Angeles operations manager R.J. Curtis was elected president of the Country Radio Broadcasters' board of directors succeeding Westwood One's Charlie Cook. Bill Mayne of Mayne Entertainment was re-elected VP of the board, and Jeff Walker of AristoMedia and Marco Promotions was re-elected treasurer. Gary Krantz of Premiere Radio Networks was elected secretary of the board succeeding Curtis.

Brad Paisley was the surprise recipient this year of the CRB's annual artist humanitarian award.

CRS drew 1,913 full registrants, down from 2,110 last year. An additional 920 people participated in related events this year, including the Country DJ Hall of Fame dinner and the Town Hall meeting.

Compadre Brings On White, Campbell, Lee

Houston-based **Compadre Records** has signed **Lari White**, **Kate Campbell** and **Julie Lee** to its artist roster. White previously recorded for **RCA** and **Lyric Street Records** and, most recently, ran her own **Skinny White Girl Records** label in Nashville. Her new album, "Green Eyed Soul" is due June 1.



Campbell has recorded for **Eminent** and **Compass Records**. In August, Compadre will release two newly recorded Campbell albums and reissue her 1995 Compass debut, "Songs From the Levee."

Newcomer Lee is a Nashville-based roots artist. Her Compadre debut, "Stillhouse Road," is due in July and features guests artists **Alison Krauss** and **Vince Gill**.

Also at Compadre, **Logan Rogers** is promoted to VP/director of A&R.

Jenni Finlay joins as manager of label promotion. She previously worked for **Virgin Records** and **Major Bob Music**, both in Nashville. **Shanna Sturgeon** joins as label coordinator. She previously worked at **Universal South** and **Tanya Tucker's Tuckertime Records**.

BOMBS AWAY: The Cherry Bombs have reunited for a new album, due in later summer/early fall from **Universal South**.

The original group included Universal South senior partner **Tony Brown**, along with **Rodney Crowell**, **Vince Gill**, **Richard Bennett**, **Hank DeVito**, **Emory Gordy** and the late **Larry London**. The reunited group, now known as **the Notorious Cherry Bombs**, features all of the original members except Gordy and London. New to the group are **Eddie Bayers**, **Michael Rhodes** and **John Hobbs**.

While they never recorded an album under that name, the Cherry Bombs served as Crowell's band in the late '70s and early '80s. They played on most of Crowell's **Warner Bros.** records and many of **Rosanne Cash's** albums from that era.

ON THE ROW: Newly launched Nashville label **Vivaton Records** has signed a distribution deal with **Sony's RED Distribution**.

Tom Moran is promoted from director to senior director of national promotion at **Equity Records**.

Nashville Scene



By Phyllis Stark
pstark@billboard.com

As first tipped here in the March 6 issue, the annual **ASCAP** and **BMI** country awards will go toe to toe this year. With the **Country Music Assn. Awards** moving to Tuesday, Nov. 9, from their traditional Wednesday-night slot, both performing-rights organizations will host their own events on the same night, Nov. 8. ASCAP has traditionally held its event on the Monday of CMA week but was pre-empted by BMI, which was the first to announce a Monday date after the CMA Awards shifted. The BMI awards were previously held on Tuesday.

IN & OUT: Mercury Records in Nashville has cut **Mark Wills** and **Anthony Smith** from its artist roster. Wills has recorded six albums for the label since 1997, including a greatest-hits package in 2002. He has one platinum- and one gold-certified album and has landed eight top 10 singles on the *Billboard* Hot Country Singles & Tracks chart, including the No. 1s "Wish You Were Here" and "19 Somethin'."

Smith recorded one album for the label, "If That Ain't Country," which peaked at No. 26 on the *Billboard* Top Country Albums chart in 2002.

Rebecca Lynn Howard, who was recently cut from the **MCA Nashville** artist roster (Nashville Scene, *Billboard*, Feb. 28), has signed with **Arista Nashville**.

Lyric Street Records has parted ways with artist **Sonya Isaacs** after failing to break her at country radio.

Warner Bros. has signed West Texas native **Lane Turner** to its artist roster. Turner is managed by **Bob Doyle and Associates**, published by **Major Bob Music** and booked by **Monterey Peninsula Artists**.

Carnival Music has re-signed **Bruce Robison** to an exclusive publishing deal.

Mercury artist **Julie Roberts** has signed with **BMI** and **EMI Music Publishing**.

ARTIST NEWS: Trace Adkins has been hired as the voice of **Kentucky Fried Chicken's** new national TV advertising campaign. His voice will be featured in commercials airing throughout North America.

MARCH 20 2004

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	5 Weeks At Number 1	
1	1	1	**KENNY CHESNEY**	When The Sun Goes Down	1
2	2	2	**TOBY KEITH** ▲ DREAMWORKS 450430/INTERSCOPE (12.98 10.98)	Shock'n Y'all	1
			HOT SHOT DEBUT		
3			**CLINT BLACK** EQUITY 3003 (10.98 CD)	Spend My Time	3
4	3	3	**ALAN JACKSON** ▲² ARISTA NASHVILLE 54990/RLG (10.98 CD)	Greatest Hits Volume II	2
5	4	4	**JOSH TURNER** ● MCA NASHVILLE 170574/UMGN (4.98/9.98) [N]	Long Black Train	4
6	5	5	**KEITH URBAN** ▲ CAPITOL 32938 (10.98 18.98)	Golden Road	3
7	6	7	**MARTINA McBRIDE** ▲ RCA 54[illegible]/RLG (11.98 18.98)	Martina	1
8	10	11	**KENNY CHESNEY** ▲³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
9	7	6	**TOBY KEITH** ▲⁴ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
10	8	10	**GARY ALLAN** MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2
11	9	9	**SHANIA TWAIN** ◆[C] MERCURY 170[illegible]/UMGN (12.98 CD)	Up!	1
12	14	16	**RASCAL FLATTS** ▲² LYRIC STREET 160031/HOLLYWOOD (12.98/18.98)	Melt	1
13	12	12	**DIXIE CHICKS** ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3
14	13	8	**BROOKS & DUNN** ● ARISTA NASHVILLE 67120/RLG (12.98/18.98)	Red Dirt Road	1
15	16	15	**TIM McGRAW** ▲² CURB 78[illegible] (8.98/12.98)	Tim McGraw And The Dancehall Doctors	2
16	15	13	**TRACE ADKINS** CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3
17	17	17	**BRAD PAISLEY** ● ARISTA NASHVILLE 67[illegible]/RLG (12.98/18.98)	Mud On The Tires	1
18	11	—	**RODNEY CARRINGTON** CAPITOL 94154 (18.98 CD)	Greatest Hits	11
19	18	14	**ALAN JACKSON** ▲² ARISTA NASHVILLE 67[illegible]/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
20	19	19	**DIERKS BENTLEY** ● CAPITOL 39814 (12.98 18.98)	Dierks Bentley	4
21	20	18	**LEANN RIMES** ● CURB 78929 (18.98 CD)	Greatest Hits	3
			GREATEST GAINER		
22	28	26	**ALISON KRAUSS + UNION STATION** ▲ ROUNDER 616515 (18.98 CD)	Live	9
23	23	24	**GEORGE STRAIT** ● MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	1
24	22	21	**ELVIS PRESLEY** ▲⁷ RCA 8[illegible]/BMG/RLG (9.98 18.98)	Elvis: 30 #1 Hits	1
25	27	29	**JIMMY WAYNE** DREAMWORKS 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	7
			PACESETTER		
26	33	31	**BUDDY JEWELL** ● COLUMBIA NOT[illegible]/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1
27	24	22	**SOUNDTRACK** WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	16
28	21	20	**JOHNNY CASH** ▲ AMERICAN 063338*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	2
29	25	28	**MONTGOMERY GENTRY** ▲ COLUMBIA 86530/SONY MUSIC (11.98 EQ/17.98)	My Town	3
30	30	25	**LONESTAR** ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
31	29	35	**RANDY TRAVIS** WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9
32	26	23	**JOE NICHOLS** ● UNIVERSAL SOUTH 170285 (8.98/12.98) [N]	Man With A Memory	9
33	32	34	**RON WHITE** PARALLEL/HIP-O 001582/UME (12.98 CD) [N]	Drunk In Public	32
34	36	33	**REBA McENTIRE** ● MCA NASHVILLE 000401/UMGN (8.98/12.98)	Room To Breathe	4
35	34	30	**GEORGE STRAIT** ● MCA NASHVILLE 170385/UMGN (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
36	31	27	**CHRIS CAGLE** ● CAPITOL 40[illegible] (11.98/17.98)	Chris Cagle	1
37	35	32	**TRACE ADKINS** ● CAPITOL 81013 (12.98/18.98)	Greatest Hits Collection, Volume I	1
38	37	36	**SARA EVANS** RCA 67074/RLG (12.98/18.98)	Restless	1
39	38	37	**TOBY KEITH** MERCURY 170381/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
40	39	39	**JO DEE MESSINA** CURB 78730 (18.98 CD)	Greatest Hits	1
41	40	40	**TRACY BYRD** RCA 67073/RLG (11.98/18.98)	The Truth About Men	5
42	41	41	**PAT GREEN** ● REPUBLIC 000562/UNIVERSAL SOUTH (8.98/12.98)	Wave On Wave	2
43	42	38	**KEITH URBAN** CAPITOL 97847 (9.98/17.98)	Keith Urban In The Raw	34
44	44	44	**CLAY WALKER** RCA 67088/RLG (11.98/18.98)	A Few Questions	3
45	43	52	**RANDY TRAVIS** ● WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
46	46	43	**VARIOUS ARTISTS** WARNER BROS./BMG/CURB/SONY MUSIC 73955/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Country Vol. 3	2
47	47	45	**VARIOUS ARTISTS** UNIVERSAL SOUTH 000498* (18.98 CD)	Livin' Lovin' Losin': Songs Of The Louvin Brothers	44
48	45	42	**VARIOUS ARTISTS** SUGAR HILL 3900 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	6
49	51	49	**LYLE LOVETT** CURB 001162*/LOST HIGHWAY (12.98 CD)	My Baby Don't Tolerate	7
50	48	48	**ALABAMA** RCA 54370/RLG (14.98 CD)	The Americas Farewell Tour	6
51	55	54	**GEORGE STRAIT** ● MCA NASHVILLE 170316/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
52	49	46	**TERRI CLARK** MERCURY 170025/UMGN (11.98/18.98)	Pain To Kill	5
53	50	47	**WYNONNA** CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	1
54	53	51	**JEFF FOXWORTHY** WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
55	56	53	**DIXIE CHICKS** ▲⁶ MONUMENT/COLUMBIA 86840* SONY MUSIC (12.98 EQ/18.98)	Home	1
56	57	55	**JOHN MICHAEL MONTGOMERY** WARNER BROS. 73918/WRN (18.98 CD)	The Very Best Of John Michael Montgomery	11
57	52	58	**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42490 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	37
58	61	67	**BILLY RAY CYRUS** WORD-CURB 86274/WARNER BROS. (18.98 CD)	The Other Side	18
59	54	50	**THE FLATLANDERS** NEW WEST 6049 (18.98 CD) [N]	Wheels Of Fortune	35
60	58	56	**BILL ENGVALL** WARNER BROS. 48534/WRN (18.98 CD)	Here's Your Sign: Reloaded	37
61	65	68	**NICKEL CREEK** ● SUGAR HILL 3947 (18.98 CD)	This Side	2
62	60	65	**BILLY CURRINGTON** MERCURY 000144/UMGN (4.98/9.98) [RE]	Billy Currington	17
63	62	61	**PATTY LOVELESS** EPIC 86820/SONY MUSIC (11.98 EQ/18.98)	On Your Way Home	7
64	59	59	**VARIOUS ARTISTS** CAPITOL 83100 (18.98 CD)	CMT Presents: Most Wanted, Volume 1	11
65			**CLINT BLACK** RCA 67[illegible]/RLG (18.98 CD)	Ultimate Clint Black	39
66	72	—	**RODNEY CROWELL** DMZ/EPIC 86982/SONY MUSIC (12.98 EQ CD) [N]	Fate's Right Hand	29
67	70	—	**DOLLY PARTON** RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
68	66	71	**WILLIE NELSON** LEGACY/COLUMBIA 98740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
69	69	—	**DOLLY PARTON** BLUE EYE 79756 (17.98 CD)	For God And Country	23
70	75	—	**BILLY RAY CYRUS** MERCURY 170405/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
71	67	57	**EMMYLOU HARRIS** NONESUCH 79805 AG[illegible] (18.98 CD)	Stumble Into Grace	6
72			**VARIOUS ARTISTS** BMG SPECIAL PRODUCTS 18078/TIME LIFE (18.98 CD)	Classic Country: Hard To Find Hits	72
73			**CRISTY LANE** LS 11[illegible] (9.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II	62
74	74	—	**BRIAN McCOMAS** LYRIC STREET 160025/HOLLYWOOD (11.98/18.98) [N]	Brian McComas	21
75	64	—	**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42460 (18.98 CD)	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	42

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 20 2004

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	12 Weeks At Number 1	
1	2	**KENNY CHESNEY** ▲³ BNA 67076/RLG (12.98/18.98)	Greatest Hits	180
2	1	**MARTINA McBRIDE** ▲³ RCA 67[illegible]/RLG (12.98/18.98)	Greatest Hits	129
3	3	**JOHNNY CASH** ▲ LEGACY/COLUMBIA 66[illegible]/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	257
4	4	**TIM McGRAW** ▲² CURB 77[illegible] (12.98/18.98)	Greatest Hits	172
5	5	**SHANIA TWAIN** ◆ MERCURY 5[illegible]/UMGN (8.98 12.98)	Come On Over	331
6	6	**LARRY THE CABLE GUY** ARK 21 6[illegible] (18.98 CD)	Lord, I Apologize	38
7	7	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18653/RLG (12.98/18.98)	The Greatest Hits Collection	338
8	8	**ALAN JACKSON** ▲² ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	437
9	10	**SOUNDTRACK** ▲ LOST HIGHWAY 170[illegible]/UMGN (9.98 12.98)	O Brother, Where Art Thou?	170
10	9	**WILLIE NELSON** ▲ LEGACY/COLUMBIA 66322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	286
11	11	**DIXIE CHICKS** ◆ MONUMENT 6[illegible]/SONY MUSIC (8.98 EQ/17.98) [N]	Wide Open Spaces	318
12	13	**RASCAL FLATTS** ▲ LYRIC STREET 16[illegible]/HOLLYWOOD (8.98/12.98) [N]	Rascal Flatts	196
13	12	**TOBY KEITH** ▲² MERCURY 5[illegible]/UMGN (8.98/12.98)	Greatest Hits Volume One	275
14	15	**GEORGE JONES** ● LEGACY/EPIC 69318/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	144
15	16	**HANK WILLIAMS JR.** ▲⁵ CURB 77[illegible] (5.98/9.98)	Greatest Hits, Vol. 1	496
16	14	**TOBY KEITH** ▲² DREAMWORKS 450[illegible]/INTERSCOPE (12.98 18.98)	Pull My Chain	132
17	20	**SOUNDTRACK** ▲² CURB 77[illegible] (11.98/17.98)	Coyote Ugly	182
18	18	**ROY ORBISON** LEGACY/MONUMENT 65736/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	77
19	21	**JOHNNY CASH** ▲ LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98)	Super Hits	164
20	17	**GARTH BROOKS** ◆ CAPITOL 87424 (18.98 28.98)	Double Live	228
21	—	**TIM McGRAW** ▲² CURB 78731 (12.98/18.98)	Set This Circus Down	129
22	—	**PATSY CLINE** ▲ DECCA/MCA NASHVILLE 6[illegible]/UMGN (9.98 12.98)	12 Greatest Hits	820
23	22	**MERLE HAGGARD** ▲ LEGACY/EPIC 69331/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	66
24	—	**THE JUDDS** ● CURB 77965 (7.98/11.98)	Number One Hits	165
25	—	**ALISON KRAUSS** ▲ ROUNDER 61[illegible] (18.98) [N]	Now That I've Found You: A Collection	295

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [N] indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT COUNTRY™ SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	3	3		**WATCH THE WIND BLOW BY** B.GALLIMORE,T.MCGRAW,O.SMITH,(A.OSBORNE,D.ALTMAN)	**Tim McGraw** CURB ALBUM CUT	1
2	1	1		**AMERICAN SOLDIER** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	**Toby Keith** DREAMWORKS 002046	1
3	2	4		**LITTLE MOMENTS** F.ROGERS (C.DUBOIS,B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	2
4	5	6		**IN MY DAUGHTER'S EYES** M.MCBRIDE,P.WORLEY (J.T.SLATER)	**Martina McBride** RCA ALBUM CUT	4
5	7	7		**HOT MAMA** S.HENDRICKS,T.BRUCE (C.BEATHARD,T.SHAPIRO)	**Trace Adkins** CAPITOL ALBUM CUT	5
6	8	9		**PERFECT** S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	**Sara Evans** RCA ALBUM CUT	6
7	4	2		**REMEMBER WHEN** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	1
8	6	8		**I LOVE YOU THIS MUCH** C.LINDSEY,J.STROUD (J.WAYNE,C.DUBOIS,D.SAMPSON)	**Jimmy Wayne** DREAMWORKS 001239	6
9	11	12		**WHEN THE SUN GOES DOWN** B.CANNON,K.CHESNEY (B.JAMES)	**Kenny Chesney & Uncle Kracker** BNA ALBUM CUT	9
10	10	10		**SWEET SOUTHERN COMFORT** C.BLACK (R.CLAWSON,B.CRIBLER)	**Buddy Jewell** COLUMBIA ALBUM CUT	10
11	9	11		**YOU'LL THINK OF ME** D.HUFF,K.URBAN (D.BROWN,T.LACY,D.MATKOSKY)	**Keith Urban** CAPITOL ALBUM CUT	9
12	13	14		**MAYBERRY** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (A.SMITH)	**Rascal Flatts** LYRIC STREET ALBUM CUT	12
13	14	15		**LONG BLACK TRAIN** M.WRIGHT,F.ROGERS (J.TURNER)	**Josh Turner** MCA NASHVILLE 000976	13
14	15	16		**SONGS ABOUT RAIN** M.WRIGHT,B.ALLAN II,ROSE,P.MCLAUGHLIN)	**Gary Allan** MCA NASHVILLE ALBUM CUT	14
15	20	21		**LETTERS FROM HOME** B.GALLIMORE (T.LANE,D.LEE)	**John Michael Montgomery** WARNER BROS. ALBUM CUT/WRN	15
16	17	20		**DESPERATELY** T.BROWN,G.STRAIT (B.ROBISON,M.WARDEN)	**George Strait** MCA NASHVILLE 001982	16
17	16	17		**SPEND MY TIME** C.BLACK (C.BLACK,N.NICHOLAS)	**Clint Black** EQUITY 003	16
18	18	19		**GOOD LITTLE GIRLS** D.HUFF,D.JOHNSON (T.SEALS,B.JONES)	**Blue County** ASYLUM-CURB ALBUM CUT	18
19	21	22		**SIMPLE LIFE** D.HUFF,C.D.JOHNSON (C.LINDSEY,H.LINDSEY,A.MAYO,T.VERGES)	**Carolyn Dawn Johnson** ARISTA NASHVILLE ALBUM CUT	19
20	22	23		**MY LAST NAME** ◄ AIRPOWER ► B.BEAVERS (H.ALLEN,D.BENTLEY)	**Dierks Bentley** CAPITOL ALBUM CUT	20
21	23	24		**PAINT ME A BIRMINGHAM** J.STROUD (B.MOORE,G.CUPPY)	**Tracy Lawrence** DREAMWORKS ALBUM CUT	21
22	24	28		**IF YOU EVER STOP LOVING ME** R.RUTHERFORD (B.DIPIERO,T.SHAPIRO,R.RUTHERFORD)	**Montgomery Gentry** COLUMBIA ALBUM CUT	22
23	27	31		**THAT'S WHAT SHE GETS FOR LOVING ME** K.BROOKS,R.OUNN,M.WRIGHT (R.OUNN,T.MCBRIDE)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	23
24	25	26		**WILD WEST SHOW** B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,B.DALY)	**Big & Rich** WARNER BROS 16515/WRN	24
25	29	30		**SOMEBODY** R.MCENTIRE,S.CANNON,N.WILSON (D.BERG,S.TATE,A.TATE)	**Reba McEntire** MCA NASHVILLE 001861	25
26	28	29		**PASSENGER SEAT** D.HUFF,SHEDAISY (K.OSBORN,C.HARRINGTON)	**SheDaisy** LYRIC STREET ALBUM CUT	26
27	26	27		**YOU'RE IN MY HEAD** L.REYNOLDS (S.MINOR,J.STEELE,C.WALLIN)	**Brice McComas** LYRIC STREET ALBUM CUT	26
28	30	32		**I CAN'T SLEEP** J.RITCHEY,C.WALKER (C.WALKER,C.WRIGHT)	**Clay Walker** RCA ALBUM CUT	28
29	31	34		**LOCO** D.L.MURPHY,K.TRIBBLE (D.L.MURPHY,K.TRIBBLE)	**David Lee Murphy** AUDIUM ALBUM CUT/KOCH	29
30	35	43		**LET'S BE US AGAIN** D.HUFF (R.MCDONALD,M.BERRY,T.L.JAMES)	**Lonestar** BNA ALBUM CUT	30
31	34	39		**IT ONLY HURTS WHEN I'M BREATHING** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY ALBUM CUT	31
32	33	36		**LAST ONE STANDING** R.MARX (R.MARX,F.WAYBILL)	**Emerson Drive** DREAMWORKS 001894	32
33	32	35		**GUY LIKE ME** D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,THE PAT GREEN BAND)	**Pat Green** REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	32
34	37	37		**I GOT A FEELIN'** C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	**Billy Currington** MERCURY 001963	34
35	38	40		**I WANNA MAKE YOU CRY** K.BEARD,D.MALLOY (K.BEARD,J.BATES)	**Jeff Bates** RCA ALBUM CUT	35
36	40	41		**FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN)** D.HUFF,WYNONNA (C.CANNON,A.SHAMBLIN,A.CUNNINGHAM)	**Wynonna With Naomi Judd** ASYLUM-CURB ALBUM CUT	36
37	39	42		**TOUGHER THAN NAILS** L.WILSON,J.DIFFIE (P.O'DONNELL,K.MARVELL,M.T.BARNES)	**Joe Diffie** BROKEN BOW ALBUM CUT	37
38	43	48		**THE WRONG GIRL** B.GALLIMORE (L.ROSE,P.MCLAUGHLIN)	**Lee Ann Womack** MCA NASHVILLE ALBUM CUT	38
39	42	44		**MEN DON'T CHANGE** L.MILLER (A.DALLEY,L.T.MILLER)	**Amy Dalley** CURB ALBUM CUT	39
40	44	45		**I'D BE LYING** C.CAGLE,R.WRIGHT (C.CAGLE,D.BANNING)	**Chris Cagle** CAPITOL ALBUM CUT	40
41	36	33		**ON YOUR WAY HOME** E.GORDY,JR. (R.SAMOSET,M.BERG)	**Patty Loveless** EPIC ALBUM CUT/EMN	29
42	48	—		**REDNECK WOMAN** M.WRIGHT,J.SCAIFE (B.WILSON,J.RICH)	**Gretchen Wilson** EPIC ALBUM CUT/EMN	42
43	46	49		**THANK GOD I'M A COUNTRY BOY** L.WHITE,B.DEAN (J.M.SOMMERS)	**Billy Dean** VIEW 2 ALBUM CUT/HZE	43
44	41	38		**THIS LOVE** D.HUFF (L.RIMES,M.BEESON,J.COLLINS)	**LeAnn Rimes** ASYLUM-CURB ALBUM CUT	37
45	S4	S3		**SHE THINKS SHE NEEDS ME** R.SCRUGGS (S.LEMAIRE,C.MILLS,S.MINOR)	**Andy Griggs** RCA ALBUM CUT	45
46	45	47		**WE ALL FALL DOWN** M.O.CLUTE,DIAMOND RIO (A.ALBRITTON,S.D.JONES)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	45
47	S0	S9		**SICK AND TIRED** M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA)	**Cross Canadian Ragweed** UNIVERSAL SOUTH ALBUM CUT	47
48	S2	S4		**BREAK DOWN HERE** B.ROWAN (J.BROWN,P.J.MATTHEWS)	**Julie Roberts** MERCURY ALBUM CUT	48
49	S1	S2		**I WON'T GO ON AND ON** M.WRIGHT,S.DECKER (C.PRATHER,T.LOONEY)	**Colt Prather** EPIC ALBUM CUT/EMN	49
50	S7	—		**I WANT TO LIVE** M.WILLIAMS (R.RUTHERFORD,B.JAMES)	**Josh Gracin** LYRIC STREET ALBUM CUT	50
				HOT SHOT DEBUT		
S1				**DRIVIN' INTO THE SUN** W.RAMBEAUX (S.AUETIN,G.MIDDLEMAN)	**Sherrie Austin** BROKEN BOW ALBUM CUT	S1
52	S3	S5		**IF HEARTACHES HAD WINGS** D.VINCENT,R.VINCENT (J.A.SWEET)	**Rhonda Vincent** ROUNDER 614616	48
53	47	S7		**THE COAST IS CLEAR** J.STROUD,T.KEITH (S.EMERICK,R.LANE)	**Scotty Emerick** DREAMWORKS ALBUM CUT	47
54	S9	—		**ME AND EMILY** C.LINDSEY (R.PROCTOR,C.TOMPKINS)	**Rachel Proctor** BNA ALBUM CUT	54
55	S8	S8		**I CAN ONLY IMAGINE** P.KIPLEY (B.MILLARD)	**MercyMe** INO 73150/ASYLUM-CURB	52
56				**GOOD YEAR FOR THE OUTLAW** J.STEELE,S.BAGGETT (A.ANDERSON,J.STEELE,B.DIPIERO)	**Jeffrey Steele** 9 RING CIRCUS ALBUM CUT/LOFTON CREEK	56
57				**IN THESE LAST FEW DAYS** V.GILL (V.GILL)	**Vince Gill** MCA NASHVILLE ALBUM CUT	57
58				**WHY CAN'T WE ALL JUST GET A LONG NECK?** D.JOHNSON,H.WILLIAMS JR. (R.FAGAN,C.CLARK,M.SMOTHERMAN)	**Hank Williams Jr.** ASYLUM-CURB ALBUM CUT	S3
59				**WHISKEY GIRL** J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	**Toby Keith** DREAMWORKS ALBUM CUT	59
60				**HONK IF YOU HONKY TONK** T.BROWN,S.STRAIT (G.DILLON,K.MELLONS,J.NORTHRUP)	**George Strait** MCA NASHVILLE 001982	45

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 127 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. ▽ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. (C) CD Single available. (D) DVD Single available. (M) CD Maxi-Single available. (S) Cassette Single available. (T) Vinyl Maxi-Single available. (V) Vinyl Single available. (X) Cassette Maxi-Single available. © 2004, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 57 Weeks At Number 1	
1	1		**ALISON KRAUSS + UNION STATION** ▲ ROUNDER 610515	**Live**
2	2		**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42460	**Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One**
3	4		**NICKEL CREEK** ● SUGAR HILL 3941	**This Side**
4	3		**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42460	**Bill Gaither Presents: A Gospel Bluegrass Homecoming, Volume Two**
5	5		**OLD CROW MEDICINE SHOW** NETTWERK 30349	**O.C.M.S**
6	6		**VARIOUS ARTISTS** MADACY CHRISTIAN 3361/MADACY	**Best Of Bluegrass Gospel**
7	7		**EARL SCRUGGS/DOC WATSON/RICKY SKAGGS** ROUNDER 610529	**The Three Pickers**
8	8		**VARIOUS ARTISTS** CMH 8328	**Pickin' On Toby Keith Volume II**
9	11		**RHONDA VINCENT** ROUNDER 610497 [M]	**One Step Ahead**
10	10		**THE DEL MCCOURY BAND** MCCOURY MUSIC 0003/SUGAR HILL [M]	**It's Just The Night**
11	12		**VARIOUS ARTISTS** SIMCMO 1994/TIME LIFE	**Heaven Bound: The Best Of Bluegrass Gospel**
12	13		**JUNE CARTER CASH** DUALTONE 01142	**Wildwood Flower**
13			**STEVE IVEY** MADACY SPECIAL PRODUCTS 5336/MADACY	**20 Best Of Bluegrass Gospel**
14	9		**RICKY SKAGGS & KENTUCKY THUNDER** SKAGGS FAMILY/LYRIC STREET 80139/HOLLYWOOD [M]	**Live At The Charleston Music Hall**
15	14		**THE ISAACS** HORIZON 30975	**Songs Of The Faith**

Billboard® HOT COUNTRY SINGLES SALES™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 — 12 Weeks At Number 1	
1	1		**HURT** ▲² AMERICAN 009770*/LOST HIGHWAY	**Johnny Cash**
2	4		**WILD WEST SHOW** WARNER BROS. 16515/WRN	**Big & Rich**
3	2		**PICTURE** ● UNIVERSAL SOUTH 172274	**Kid Rock Featuring Allison Moorer**
4	3		**I CAN'T TAKE YOU ANYWHERE** DREAMWORKS 001691/INTERSCOPE	**Scotty Emerick With Toby Keith**
5	9		**IF HEARTACHES HAD WINGS** ROUNDER 614615	**Rhonda Vincent**
6	6		**LAST ONE STANDING** DREAMWORKS 001894/INTERSCOPE	**Emerson Drive**
7	7		**BROKENHEARTSVILLE** UNIVERSAL SOUTH 000782	**Joe Nichols**
8	5		**THE IMPOSSIBLE** UNIVERSAL SOUTH 172241	**Joe Nichols**
9	8		**STAY GONE** DREAMWORKS 000345/INTERSCOPE	**Jimmy Wayne**
10	—		**CAN YOU HEAR ME WHEN I TALK TO YOU?** LYRIC STREET 164075/HOLLYWOOD	**Ashley Gearing**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

▶ **TESLA**
Into the Now
PRODUCERS: Tesla, Michael Rosen
Sanctuary SANSP-84637
RELEASE DATE: March 9
Tesla—the band that gave us such ballsy, blues-infused rock jams as "Heaven's Trail" and pre-empted the "Unplugged" phenomenon with its "Five Man Acoustical Jam" album—is back with its first new studio recording since "Bust a Nut" (1994). The reunion of the original five members has resulted in material that reflects a musical unit in touch with the times (the scratch-enhanced "Into the Now," "Recognize" and "Heaven Nine Eleven," a reaction to the Sept. 11, 2001, tragedies), without sacrificing its unique, acoustic-heavy interplay between guitarists Frank Hannon and Tommy Skeoch. "End Cut Only You" is a gentler, sweeter declaration than the power ballad "Love Song," Tesla's top 10 hit from 1990. The tunes are mellower but pack a nice batch of hooks, and singer Jeff Keith still has that sexy, cigarette-honed rasp.—***CLT***

▶ **THE GET UP KIDS**
Guilt Show
PRODUCER: Ed Rose
Vagrant 392
RELEASE DATE: March 2
When the Get Up Kids released "On a Wire" in 2002, it signaled that the long-adored Midwestern power-pop act had entered adulthood. The punkish guitars that made the group a favorite on the emo scene were drastically turned down. Instead, the band explored self-doubt and song-craft, creating a career-changing album filled with challenging melodies. The act's new set, "Guilt Show," is a far bouncier affair, yet it's not a complete return to the group's earlier approach. Such songs as "Sick in Her Skin," "Holy Roman" and "Is There a Way Out" are filled with odd melodic detours and are reminiscent of "Summerteeth"-era Wilco. This is the glorious sound of a band that's still growing and successfully finding ways to experiment without losing its energy.—***TM***

★ **MASCOTT**
Dreamer's Book
PRODUCERS: Al Weatherhead, Derby & Kotch, Kendall Jane Meade
Red Panda RPR-001
RELEASE DATE: Feb. 17
Singer/songwriter Kendall Jane Meade is Mascott. She makes sweet music—not to be confused with saccharin-sweet music. Her debut full-length, "Follow the Sound" (released four years ago on Le Grand Magistery), was knee-deep in Dusty Springfield-hued sensibilities. Though still a sentimentalist at heart, "Dreamer's Book" finds the artist bridging the gap between Aimee Mann-styled folky rock ("Turn Off/Turn On") and the rich sonic textures of Cocteau Twins ("Time Waits"). From one song to the next, Mascott enchants. "He's not as blind as he could be/He doesn't know he's one of three/And I chose him like/He chose me," she sings in the oh-so-spry "Kite," which fondly recalls such glistening Petula Clark gems as "Round Every Corner." With sincerity, grace and passion, Meade has created her very own lush life in "Dreamer's Book."—***MP***

U.P.O.
The Heavy
PRODUCER: Rick Parashar
Nitrus RTE 00412
RELEASE DATE: March 9
With "The Heavy," U.P.O. is jockeying to make itself heard among bands like Fuel and Adema—edgy, angst-rock groups that know their way around a solid hook and couple them with male vocalists who can roar to the rafters. This Los Angeles quartet throws that genre a sharp curveball with the tribal-infused "Free," an engaging declaration of independence dabbled with sitar and jungle percussion. It isn't afraid to veer from this lusty cut to a Black Sabbath-esque "Walk on Water" or to drift into softer territory on the requisite mid-tempo ballads "The Fall" and "Go." The rapping on "It's Alright" could have been eliminated. But album opener "Lies" and "I Feel" easily make up for such a misstep.—***CLT***

R&B/HIP-HOP

SEEK
Journey Into Day
PRODUCERS: Freddy Luster, Lisa Terry, Billy Fields, Alex Lowe
Brash Music/ADA BRS4-63001
RELEASE DATE: March 9
Atlanta's Seek is a six-piece band featuring lead vocalist Lisa Terry, producer/musicians Freddy Luster and Billy Fields, drummer Brad Hasty, percussionist/vocalist Tina Howard and keyboardist Chris Kounelis. Its independently released 1999 debut, "Venus and Mars," was followed in 2002 by "Surrender." The group's third album continues along the path Seek began traveling five years ago, melding jazz, R&B and dance rhythms coupled with life-affirming lyrics. The journey gets off to a head-bopping start with "Open the Way." Other notable tracks include "Something Real," the title track and "Loving Heart." Some may dismiss it, but the raw recording and production (the album was recorded at Luster's house in a bedroom that doubles as a control room; a bedroom closet is the vocal booth) only add to the album's charm. It's all about live, smooth-groovin' music here, not Pro Tools assembly-line fodder.—***GM***

HIL ST. SOUL
Copasetik & Cool
PRODUCER: Victor Redwood Sawyer
Shanachie Entertainment SH 5752
RELEASE DATE: March 9
On last year's earthy "Soul Organic," Hil St. Soul (pronounced "Hill Street Soul") garnered trans-Atlantic movement with "For Your Love" and a cover of Aretha Franklin's "Until You Come Back to Me." But it's a funkier, edgier Hil St. Soul that greets listeners on this outing, released last year in the United Kingdom on Gut. That fact immediately becomes apparent on the hip-shaking title track featuring MC Roots Manuva. Whether "livin' on the crack line" in the gospel-flavored "What's Goin' Down?" or groovin' on "All That (+ a Bag O' Chips)," frontwoman Hilary Mwelwa is in full control. Her expressive vocals provide great color commentary, whether the action is R&B/hip-hop, soul, jazz or gospel. Not every track here is a winner, but lesser moments are offset by stirring cuts like the ballad "Pieces." While this record won't guarantee crossover success in the United States, it's another step in that direction.—***GM***

DANCE/ELECTRONIC

★ **JUST JACK**
The Outer Marker
PRODUCERS: Jay Reynolds, Jack Allsopp
TVT TV-5970
RELEASE DATE: March 2
Just Jack—the recording alias of Jack Allsopp—hails from Camden, North London. Judging from this debut disc, he was raised on a healthy diet of DJ culture, encompassing hip-hop, electro, funk and house. Pop, too (witness album opener "Let's Get Really Honest," which samples 10cc's mid-'70s hit "I'm Not in Love"). With a vocal style that sits somewhere between rapping and spoken word—with the occasional Jamiroquai-inflected delivery ("Contradictions")—Just Jack comes across as a working-class poet/musician. His songs are moody and emotional, detailing the ins and outs of daily life. "Paradise (Lost & Found)," "Snowflakes," "Heartburn" and "Eye to Eye" are just a few of the melodic—at times, melancholic—gems to be discovered and savored here. Also included is a remix of "Snowflakes" (by Eddy Temple Morris and album co-producer Jay Reynolds) that cleverly samples "Lullaby" by the Cure. A debut to be embraced.—***MP***

BLUES

★ **ROBERT LOCKWOOD JR.**
The Legend Live
PRODUCERS: Bob Corritore, Clarke Rigsby
MC 0051
RELEASE DATE: March 9
Robert Lockwood Jr. took his first guitar lessons from none other than Robert Johnson, who was, for a time, Lockwood's mother's beau. Lockwood has been playing the blues since he was a teenager and now, at almost 90 years of age, he's one of the last immediate links to the original Delta blues. This fine CD was recorded in Phoenix at the Rhythm Room. Accompanying himself on 12-string guitar, Lockwood tracked 12 songs—each a blues classic—including four Johnson originals. Lockwood's performance proves there can be a great deal of elegance in simplicity. His guitar work is economical yet tasty; his vocals are charming. Lockwood brings a dignity to music that some have considered to be nothing more than juke-joint dance tunes. He can do this because he's an old bluesman who knows that these songs are cultural pearls. Celebrate the fact that Lockwood is still playing his blues.—***PVV***

COUNTRY

★ **BLUE DOGS**
Halos and Good Buys
PRODUCER: Don Gehman
Black River 108
RELEASE DATE: March 9
South Carolina alt-country/Americana act Blue Dogs fetch up 13 winning cuts

(Continued on page 54)

ESSENTIAL REVIEWS



THE VON BONDIES
Pawn Shoppe Heart
PRODUCERS: Jerry Harrison, Jim Diamond, Jason Stollsteimer
Sire/Reprise 48549
RELEASE DATE: March 9
Tough co-ed Detroit quartet the Von Bondies hit the majors with this rocking initial release. The present album only slightly slickens up the Bondies' garage-inspired sound and guitarist/vocalist (and recent Jack White combatant) Jason Stollsteimer's manic bawl. Principal producer/former Talking Heads keyboardist Jerry Harrison seems to understand that little is to be gained sprucing up the style of an untamed combo like this one. Stollsteimer comes through with a solid collection of original tunes: The rockers "Broken Man," "C'mon C'mon," "Been Swank" and "Poison Ivy" are especially impressive, while the five-minute, downtempo "Mairead" shakes up the program. The Bondies are a hard-touring unit, and that should help them put across this convincing package of no-frills Motor City garage.—***CM***

DAVID BYRNE
Grown Backwards
PRODUCERS: David Byrne, Patrick Dillett
Nonesuch 79826
RELEASE DATE: March 16
For his first Nonesuch outing, David Byrne offers a series of intimate songs in which his voice takes center stage, framed by a diverse group of accompanists, from jazz composer/pianist Carla Bley's band to French horn virtuoso Philip Meyers. The panoply makes for an eclectic mix that typifies Byrne's polymath musical interests. Best cuts include "Tiny Apocalypse" and a wry cover of



Lambchop's "The Man Who Loved Beer." Adding to the pastiche feeling of "Grown Backwards," Byrne has plucked two standards from the operatic repertoire: "Un di Felice Eterea" from Verdi's "La Traviata," sung in ghastly Italian, and—partnering with Rufus Wainwright—"Au Fond du Temple Saint" from Bizet's "Les Pêcheurs de Perles," delivered in awkward French. Despite the language gaffes, Byrne's delivery is sweet, tender and instantly endearing.—***AT***



CEE-LO
Cee-Lo Green . . . Is the Soul Machine
PRODUCERS: various
Arista 82876 52111
RELEASE DATE: March 2
Cee-Lo Green is indeed the "soul machine." As the follow-up to the critically acclaimed set "Cee-Lo Green and His Perfect Imperfections," "Soul Machine" displays Cee-Lo as he really is. Lead single "I'll Be Around" is a go-go-flavored track, courtesy of Timbaland; it serves as an infectious backdrop for Cee-Lo to trade verses with the producer. Similarly, tracks like "The Art of Noise" (featuring Pharrell) and "The One," which spotlights Jazze Pha and T.I., are feel-good songs that mix expert lyricism with musical genius. On the enlightening "I Am Selling Soul," Cee-Lo takes aim at the state of the music industry over a dramatic, bass-heavy backbeat. Other highlights include "My Kind of People" and the syrupy-sweet "All Day Love Affair." Combining elements of gospel, rock, hip-hop and blues, Cee-Lo proves again that rappers can have soul, too.—***RH***

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Rashaun Hall, Todd Martens, Gail Mitchell, Chris Morris, Dan Ouellette, Michael Paoletta, Christa L. Titus, Anastasia Tsioulcas, Phillip van Vleck, Ray Waddell, Christopher Walsh.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES. Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 53)

for their first studio effort in five years. And the road-seasoned band effectively straddles the line between loose rock swagger and radio-friendly hooks. Bobby Houck's earnest vocal on "What's Wrong With Love Songs" effectively conveys the sentiment, and "Janie & Me" and the too-cool "Walter" cleverly tilt toward the Americana side of the Dogs' pedigree. "Wrong Love at the Right Time" and "Mr. Rain" nicely blend Houck's rapid-fire vocals with Neil Young-hued guitars and crisp percussive elements. "Half of My Mistakes" is a fine midtempo that benefits from a muscular Houck vocal and a Radney Foster co-write, and "Make Your Mama Proud" owns a lyric firmly planted in mainstream country territory. "Cosmic Cowboy" and "Baby's Coming Home" are well-executed Eagles-esque country rock, and "Forever You" boasts a soaring melody and shimmering production. This is a completely satisfying collection that finds the Blue Dogs poised for success far beyond their Palmetto State back yard.—***RW***

JAZZ

▶ THE BAD PLUS
Give
PRODUCER: Tchad Blake, the Bad Plus
Columbia 90771
RELEASE DATE: March 9
One of the rare uncompromising jazz bands that has crossed over into rock territory by organically fusing crunch with swing, the Bad Plus follows up its second album, "These Are the Vistas," with "Give." It's another gripping CD of thunder and grace facilitated by pop producer Tchad Blake. The trio cooperative of pianist Ethan Iverson, bassist Reid Anderson and drummer David King performs comic-to-pensive originals, such as the cooker "Layin' a Strip for the Higher-Self State Line," the quiet-to-dashing suite "Do Your Sums/Die Like a Dog/Play for Home" and the fast and melodic "Here We Test Our Powers of Observation." With rock rhythms and high-caliber improvisation, the band delivers lyrical-to-angular deconstructions of pop tunes, including a journey through the Pixies' "Velouria" and a riff-fueled plunge into Black Sabbath's "Iron Man." The Bad Plus also pays homage to like-spirited jazz iconoclast Ornette Coleman with its playful rendering of his "Street Woman," featuring Iverson's rollicking piano brilliance.—***DO***

VITAL REISSUES

THE JACKSONS
The Essential Jacksons
PRODUCERS: various
Epic/Legacy 86455
RELEASE DATE: March 9
While Motown has effectively chronicled the Jackson 5's music a number of times, the Jacksons' many years on Epic have been curiously neglected. This has now been remedied: "The Essential Jacksons" is the only greatest-hits set available for the Jacksons. The 14-track collection—oddly, not remastered—includes the album versions of all but two of the group's charting singles ("Body" and "Torture," from the 1984 album "Victory," are missing). "Essential" features eight top 10 Hot R&B/Hip-Hop Singles & Tracks hits, including "This Place Hotel (Heartbreak Hotel)," "Shake Your Body (Down to the Ground)," "Enjoy Yourself" and "State of Shock" (with Mick Jagger). "Essential" is the perfect first purchase for those interested in the Jacksons' solid (but often overlooked) catalog, as it covers nearly all of the group's singles from 1976 through 1989.—***KC***

YOUSSOU N'DOUR
7 Seconds: The Best of Youssou N'Dour
PRODUCER: Jerry Rappaport
Columbia/Legacy CK 86073
RELEASE DATE: March 2
Many American listeners first heard Senegalese superstar singer Youssou N'Dour when he accompanied Peter Gabriel on the anthemic 1986 love song "In Your Eyes." But on this compilation (featuring two new live tracks and four cuts previously unavailable in the United States), N'Dour proves why he is among Africa's most influential and beloved artists. He matches his singularly coppery voice with an irrepressible energy and an innovative spirit that led him to help father a whole new style, *mbalax*. Whether he is voicing calls to political action or paeans to love, N'Dour moves smoothly through a range of moods, from the funk-powered "Yo Lé Lé" to the wistful "Without a Smile" (featuring saxophonist Branford Marsalis) to the iconic song "New Africa." The one caveat is that this compilation, like the records from which these cuts were drawn, is aimed at foreign audiences, so there's a preponderance of French- and English-language ballads rather than high-voltage, dance-ready mbalax. Even so, there is plenty to remind us of why N'Dour is such a powerhouse.—***AT***

DVD-AUDIO

MARVIN GAYE
Let's Get It On
PRODUCERS: Marvin Gaye, Ed Townsend
Motown/UME B000192219
RELEASE DATE: Feb. 24
What could be better than Marvin Gaye's supreme expression of desire, "Let's Get It On"? Gaye in high-resolution surround sound, of course. Twenty years after his tragic death, the artist's unrivaled vocal prowess comes to life in the three-dimensional realm of 5.1-channel DVD-Audio. In addition to the title track, the reprise "Keep Gettin' It On" and "If I Should Die Tonight" stand out among the eight simmering soul jams featured on this 1973 classic. Thankfully, original 16-track tapes were available for digital transfer and remix by a talented team of engineers including Cal Harris, former director of recording for Motown Records. They don't make them like this anymore, so it's well worth highlighting in the DVD-A/Super Audio CD section. Extras include an audio interview with late co-producer Ed Townsend, liner notes and Gaye's catalog, including audio samples.—***CW***

Billboard.com

- Snow Patrol, "Final Straw" (A&M)
- House of Pain and Everlast, "Shamrocks and Shenanigans" (Warner Bros./Rhino/Tommy Boy)
- Del Tha Funkee Homosapien, "Best Of" (Elektra/Rhino)

SINGLES

Edited by Michael Paoletta

POP

★ KYLIE MINOGUE Red Blooded Woman (4:18)
PRODUCER: Johnny Douglas
WRITERS: J. Douglas, K. Poole
PUBLISHER: Universal Music Publishing, Warner/Chappell Music Publishing
Capitol 7087 6 18430 (CD promo)
While the first single from Minogue's "Body Language" album—"Slow"—didn't exactly set radio airwaves on fire, programmers and listeners should be more receptive to the excellent set's second offering: "Red Blooded Woman." After all, Britney Spears proved that programmers would open up to a second single with her smash "Toxic." Certainly Minogue can have a chance at a second single, too. "Red Blooded Woman" is a sexy, skittery, beat-driven hip-pop number that sounds like a Timbaland production—but it's not (Johnny Douglas helmed the track). Reminiscent of Justin Timberlake's haunting hit "Cry Me a River," Minogue's "Red Blooded Woman" deserves a shot at mainstream top 40 and rhythmic success.—***KC***

★ HANSON Penny & Me (3:39)
PRODUCERS: Danny Kortchmar, Hanson
WRITERS: I. Hanson, T. Hanson, Z. Hanson
PUBLISHER: Jam n Bread Music, ASCAP
3CG Records 10403 (CD single)
Remember the Hanson brothers (Isaac, Taylor and Zac) from Tulsa, Okla.? In the late '90s, this trio jump-started teen-pop with the über-bubbly "MMMBop," which spent three weeks in pole position on The Billboard Hot 100. The album from which it came, "Middle of Nowhere," missed the No. 1 spot on The Billboard 200 by one position. Subsequent singles and albums failed to spark the same kind of excitement. Now, four years after its last studio effort ("This Time Around"), Hanson returns with this preview into its third studio recording, "Underneath," due April 20 from the act's own label 3CG Records, distributed by ADA. From boys to men, the members are now all grown up. The same is true of Hanson's 2004 sound. Co-produced by Danny Kortchmar (Don Henley, Billy Joel), "Penny & Me" is strummy, melodic pop-rock. It's a refreshing sound for the band. Of course, one cannot help but wonder if the "Hanson" name will help or hurt today. Let's hope radio programmers will listen to this gem with open ears.—***MP***

R&B/HIP-HOP

★ ANTHONY HAMILTON Charlene (4:06)
PRODUCER: Mark Batson
WRITERS: A. Hamilton, M. Batson
PUBLISHERS: Songs of Universal/Tappy Whyte's Music/Bat Future Music, BMI
So So Def/Arista 57597 (CD promo)
Having shared a bit of himself by way of his debut single, "Comin' From Where I'm From," Anthony Hamilton opens his heart and soul again with "Charlene." Hamilton tells the semi-autobiographical tale of an artist who is so focused on his career that he doesn't realize what's important in his life—his woman and child—until it's too late: "Baby, I'll be sitting here waiting on you to come home again/I won't leave/Promise I'll be here till the very end/And I'll be by your side/To protect you and to love and to be with you for life." Hamilton's gritty, church-honed voice conveys the ballad's sentiment with such emotion that you feel as if you have also gone through the experience. Adult R&B radio should be all over this one. This is the essence of soul music.—***RH***

ESSENTIAL REVIEWS



AVRIL LAVIGNE Don't Tell Me (3:26)
PRODUCER: Butch Walker
WRITERS: A. Lavigne, E. Taubenfeld
PUBLISHERS: Almo Music, ASCAP; Avril Lavigne Publishing, SOCAN; Evan Taubenfeld Music, ASCAP
Arista 60412 (CD promo)
Clearly, it wasn't a fluke that Avril Lavigne notched four top 20 Mainstream Top 40 hits—including three No. 1s—from album "Let Go." She builds upon that success with her new single, the excellent "Don't Tell Me." The first track from the artist's new album, "Under My Skin" (due May 25), "Don't Tell Me" finds Lavigne jettisoning the punk-pop of "Complicated" and "Sk8er Boi" for a harder-edged rock sound—much like her hit "Losing Grip." The catchy number switches back and forth between melodic acoustic guitars and straight-ahead, plugged-in power chords. During the verses, Lavigne quietly but firmly states her case for not giving "it all away" to her boyfriend. But it's the kick-ass chorus where she really shines. Her piercing, powerful wail knocks the listener out.—***KC***



KANYE WEST FEATURING SYLEENA JOHNSON All Falls Down (3:42)
PRODUCER: Kanye West
WRITERS: K. West, L. Hill
PUBLISHERS: Gimme My Publishing/EMI Blackwood, BMI; Sony/ATV Tunes, BMI
Roc-a-Fella 16003 (CD promo)
With his "The College Dropout" debut album still perched pristinely in the top 10 and quickly approaching platinum, Kanye West is riding pretty high. The producer-turned-MC shows no signs of slowing down with his second single, "All Falls Down." Where lead single "Through the Wire" was an autobiographical tale, "All Falls Down" allows West to take on societal issues over a sparse, acoustic-guitar-laced track. Lyrically, West drops one conscious jewel after another: "She's so precious with the peer pressure/Couldn't afford a car so she named her daughter Alexis . . . Single black female addicted to retail." Interpolating a sample of Lauryn Hill's "Mystery of Iniquity," Syleena Johnson provides the song's emotive hook. With everything West touches turning to gold, mainstream R&B will surely pick up on this.—***RH***

COUNTRY

▶ TRACY BYRD How'd I Wind Up in Jamaica (3:07)
PRODUCERS: Billy Joe Walker Jr., Tracy Byrd
WRITERS: C. Beathard, M.P. Henney
PUBLISHERS: Sony/ATV Songs, Acuff-Rose Music Publishing, BMI
RCA 82876-60483 (CD promo)
Caribbean-flavored country appears to be the taste du jour these days in the country format. Kenny Chesney and Uncle Kracker are basking at the upper echelons of the country singles chart with "When the Sun Goes Down," and now Tracy Byrd brings this beachy song to the party. Written by Casey Beathard and Michael P. Henney, the tune is a feel-good ditty about a guy who has too much to drink and wakes up wondering how he ended up in Jamaica. That said, island life seems to suit him just fine, and he ends up staying. It's an easy, breezy song, with Byrd turning in an appealing performance, wrapping his warm, seasoned baritone around the lyrics, effortlessly taking listeners along for the tropical journey.—***DEP***

NEW & NOTEWORTHY

▶ CHERIE I'm Ready (3:21)
PRODUCERS: Lukas Burton, Kara DioGuardi, Greg Wells
WRITERS: various
PUBLISHERS: various
Lava 301371 (CD promo)
"I'm Ready" is the debut single from 19-year-old French-born Cherie. The song is straight-ahead, pure-pop goodness, plain and simple. The uplifting track is buoyed by Cherie's solid vocal chops. The sunny, toe-tapping number's musical foundation is based on a sample of a guitar riff from Foreigner's "Urgent." Sure, that may sound like an odd combination, but it works well. "I'm Ready" impacts mainstream top 40, adult contemporary and adult top 40 March 22. Cherie's self-titled debut album will be released June 15.—***KC***

56
Allison Moorer is part of Welk Music Group's lineup to perform at SXSW



Retail



57
Simon Wright says the Virgin Digital catalog will be bigger than iTunes and Napster



CIRCUIT CITY ST. PETERSBURG/TYRONE, FLA., MANAGER MIKE WESTBERRY SHOWS SONY SACD DISPLAY

Retail Preps For Big Year In Surround Sound

BY STEVE TRAIMAN

NEW YORK—This could be the breakthrough year for the two 5.1 channel "surround sound" DVD-Audio and Super Audio CD high-end music formats.

With more Home Theater in a Box (HTiB) systems incorporating players that can handle audio CDs, DVDs or both "new" music formats at consistently lower prices, more U.S. households are taking the home theater route.

Latest figures from the Consumer Electronics Assn. show 2003 sales to dealers of 808,000 DVD-A players and 629,000 SACD units, with some overlap of "universal" combo models, according to CEA analyst Sean Wargo.

POSITIVE OUTLOOK

Most major music/electronics chains are enthusiastic about the prospects for the surround formats. All agree that their incompatibility is a problem and that including bonus content at regular front-line pricing is a plus.

Here is a sampling of retail exposure and outlook for DVD-A and SACD at Circuit City, Hastings, Musicland, Best Buy, Newbury Comics and Tower.

"We're glad to carry hardware and software for both SACD and DVD-Audio for music enthusiasts who want the latest in audio technology," says Jim Babb, marketing spokesman for Circuit City's 618 superstores and five mall-based outlets.

"These advanced formats offer superb sound quality, and listeners can hear the music the way the artists intended them to," Babb adds.

The chain carries two SACD/CD/DVD Sony component decks and a pair of Sony HTiB SACD-compatible audio systems. For DVD-A, Circuit City has two Panasonic HTiB systems for DVD-A/CD/DVD and a Pioneer single-disc combo component deck that plays DVD-A, SACD, CD and DVD.

"We still display a limited number of SACD and DVD-Audio titles on end caps," Babb notes, "along with the

(Continued on page 57)

Trans World Back In The Black

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment returned to black in 2003 and is expected to continue that trend this year. The company projects earnings of 55 cents to 60 cents per share for the fiscal year, which will end Jan. 30, 2005.

For the year ended Jan. 31, 2004, Trans World rang up $23.1 million, or 60 cents per share, in net income, on sales of $1.33 billion. Of that, $4.3 million, or 11 cents per share, was because of an extraordinary gain from unallocated negative good will, thanks to the company's Nov. 1 acquisition of Wherehouse Entertainment.

Overall, 2003 net income improved over the $45.5 million loss, or $1.13 per share, the company posted in 2002, when sales were $1.28 billion.

Earnings before interest, taxes, depreciation and amortization for the year grew to $66.9 million, up from the $41.1 million the company generated in fiscal 2002.

As a percentage of sales, gross margin in fiscal 2003 was 36.7%, while selling, general and administrative (SG&A) costs were 31.7%. The latter number was quite an improvement over the 33.2% of revenue spent on expenses in fiscal 2002.

For 2003, same-store sales rose 1%, with the mall stores generating a 2% increase, while free-standing stores were flat.

WINNING STRATEGIES

Last year's positive results "reflect the strength of our FYE brand, our position as a total entertainment retailer and our ability to capitalize in opportunities resulting from industry consolidation," Trans World chairman/CEO Bob Higgins said during a conference call.

Trans World continues to increase market share in video and other entertainment categories and show gross margin increases across all major product lines, he said.

In addition, "operational improvements and store repositioning strategies allowed us to hold the line on expenses," Higgins said. "We see ourselves at the beginning of a period of sustained improvement."

Investors apparently believe Higgins. Since Trans World announced its results Feb. 25, the company's stock price has grown from $7.78 to $9.92 March 8.

Higgins points to Trans World's installed base of 12,000 sampling stations where customers can listen to every album in the store as one reason the chain's performance is improving. He adds that the company will begin upgrading a second generation of that system this year.

Trans World also announced that it would cease handling the backroom and hosting functions of its online store, turning that over to BuyServices, a unit of buy.com. The move is expected to save the company $3 million in overhead annually.



HIGGINS: 'SOLID PERFORMANCE' IN Q4

Trans World staff will continue to oversee the merchandising of the store.

But the move will allow fye.com to add product lines that BuyServices already handles that are not a part of fye.com's current offerings, Trans World executive VP/CFO John Sullivan says.

The company says it expects to be selling digital downloads in its store by fourth-quarter 2004.

"I think [downloads] will be a plus business to the regular business for us," Higgins said. "We are excited about digital downloading and many of the things it can do to improve the business."

In the all important fourth quarter, Trans World delivered a "solid performance," according to Higgins. For the period, the company turned in net income of $36.9 million, or 99 cents per diluted share, on sales of $542 million.

In the corresponding period in fiscal 2002, the chain reported a $4.8

(Continued on page 56)

Billboard SPECIALS

DIGITAL MUSIC

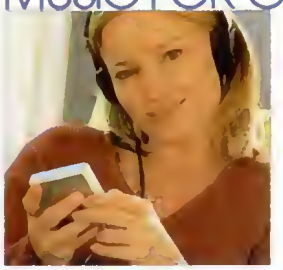


Billboard's Digital Music issue covers everything digital from Apple's iTunes one year after its launch to the evolution of the legal download market. We report on noteworthy deals between artists and download services and highlight key industry players.

issue date: april 17 • ad close: march 23

Aki Kaneko 323.525.2299 • akaneko@billboard.com

MUSIC FOR GROWNUPS



Billboard's 30+ Music for Grownups spotlight reports on music consumers, age 30 and older. We highlight demographic and sales trends, and explore how the majors and indies target this audience. Plus we take a look at radio formats that serve the 30+ market.

issue date: april 24 • ad close: march 30

Aki Kaneko 323.525.2299 • akaneko@billboard.com

PRAISE & WORSHIP



Billboard's inaugural Praise & Worship spotlight focuses on the praise and worship music scene, including key independent labels and the growing impact of major labels and core artists. We will examine label brands and series and how they are marketed to consumers and also take a look at touring and conferences driven by the music.

issue date: april 24 • ad close: march 30

Cynthia Mellow 615.321.9172 • cmellow@billboard.com

UPCOMING SPECIALS

LUXURY HOMES issue date: April 24 • ad close: March 30

LATIN MUSIC QUARTERLY #1 issue date: May 1 • ad close: April 6

DVD-AUDIO & SACD issue date: May 1 • ad close: April 6

HANK WILLIAMS JR. issue date: May 1 • ad close: April 6

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Retail

A Guide To What's Worth Seeing At SXSW Conference

The Indies



By Chris Morris
cmorris@billboard.com

If you're packing your bags for Texas right now, you might want to check out the plentiful selection of indie-label showcases during the South by Southwest Music Conference and Festival (SXSW) March 17-20 in Austin.

By The Indies' count, there are between 20 and 30 independent shows at SXSW on each of the festival's four nights. Multiply that by five acts—the average tally per venue—and you have an absurd bounty of musical choices to choose from if you're pursuing an all-independents course up and down Sixth Street.

We aren't offering any qualitative guarantees, but here are a few shows we're going to try to hit:

Tiger Style Records: Buffalo Billiards, March 17. We're big fans of the wonderful Memphis band **Lucero**, which is worth the trip by itself.

Merge Records: the Parish, March 17. Noteworthy for the appearance of both the **Superchunk** offshoot **Portastatic** and singer/songwriter **Richard Buckner**.

Birdman Records: Beerland, March 18. The eclectic San Francisco label presents sets by **Sharde Thomas & the Rising Star Fife and Drum Band**, **the Cuts** and **the Modey Lemon**.

Rykodisc: Bigsby's, March 18.



MOORER: WILL PERFORM AT COYOTE UGLY

Ryko offers a strong bill featuring such former major-label acts as **Kelly Willis**, **Fastball** and **the Posies**.

Domino Records: Buffalo Billiards, March 18. The U.K. buzz bands **Franz Ferdinand** and **Electrelane** top this show.

Yep Roc Records: the Continental Club, March 18. **Marah**, **the Forty-Fives** and **Southern Culture on the Skids** make for a potent combination.

Welk Music Group: Coyote Ugly, March 18. **Vanguard** and **Sugar Hill** offer a powerful Americana lineup of **Grey DeLisle**, **Garrison Starr**, **Mindy Smith** and **Allison Moorer**.

Matador Records: La Zona Rosa, March 18. Three words: **Mission of Burma**. Three more words: Get there early.

The Billions Corp.: Antone's, March 19. A highly diverse bill including **Jolie Holland**, **the Legendary Shack Shakers**, **the Black Keys** and **the Mekons**.

Sub Pop: the Blender Bar at the Ritz, March 19. Seattle's finest offers **All Night Radio**, **the Catheters** and **Kinski**.

Madjack Records: Coyote Ugly, March 19. The Memphis outfit presents **Eric Lewis & Andy Ratliff**, **Cory Branan** and **Rob Jungklas**. Get there early for **Trampoline's** act **Nadine**.

Touch & Go Records: Exodus, March 19. You can check out **P.W. Long**, **Silkworm** and **Calexico** here.

New West Records: La Zona Rosa, March 19. Holy smoke! You'll get **Jon Dee Graham**, **Delbert McClinton**, **Dwight Yoakam**, **the Flatlanders** and **the Drive-By Truckers**.

Bloodshot Records: Antone's, March 20. A potent bill of **Jon Langford**, **Paul Burch**, **Jon Rauhouse**, **Graham Parker** and **Bobby Bare Jr.**

In the Red Records: Beerland, March 20. Supreme garage-punk from **the Ponys** and **the Reigning Sound**.

Gearhead Records: Emo's Jr., March 20. Blasting international hard rock from San Diego's **Dragons** and Sweden's amazing **Demons**.

Dualtone Music Group: the Hole in the Wall, March 20. Country and Americana fans should note an evening featuring **Darden Smith**, **the Silos**, **Jim Lauderdale** and (wow) the legendary **Cowboy Jack Clement**.

A FEW SXSW HINTS: Tired yet? We are just from looking at the list above.

If you're a SXSW neophyte, The Indies (who'll be making the Austin scene this year after a long absence) would like to offer a few tips.

One: Plan your evening club route in advance. If more than two acts on a bill look good to you, go to the show early and plant yourself there for the night. It's tough to get into the clubs late in the evening.

Two: Wear comfortable shoes. Cowboy boots may be *de rigueur* in the Lone Star State, but they're not so stylish after five hours on your feet.

Three: This one's important. Don't start drinking early in the day. And beware of too much Shiner Bock, long the preferred Austin brew. The hangovers are *murder*.

Trans World

Continued from page 55

million loss, or 12 cents per diluted share, when sales were $483.7 million. The 12% increase in revenue is attributed to a 4% comparable-store gain and the acquisitions of about 100 Wherehouse and CD World stores.

SEVERAL NOTABLE INCREASES

Income in the fourth quarter was boosted by a $2.1 million extraordinary gain from unallocated negative good will but hurt by a $3.7 million pre-tax charge because of the writeoff of Internet assets.

In the fourth quarter, Trans World generated a gross margin of 36.4% of sales, up from the 35.9% it accumulated in the same time period in the preceding year, while SG&A expenses increased to 24.1% from the 23.7% it had been in the 2002 period.

Looking at the same-store ratio by product line, movies were up 16% and the "other" category, which includes personal electronics, boutique and accessories, was up 8%, while videogames were down 9% and music was down 4%, according to Sullivan.

As a percentage of business, music comprised 50% in the fourth quarter, video 31%, videogames 7% and other product 12%, he said.

Looking at the balance sheet, after making seasonal payments, the company expected to have $70 million in cash on hand, while inventory at year-end was $425 million.

The company finished the year with 855 stores and a total of 4.9 million square feet of selling space, which means that inventory stood at $77 per square foot, up $1 from the previous fiscal year. "We expect to be back to last year's level by the end of the first quarter," Sullivan said.

Looking ahead, Trans World expects to post positive comparable-store gains in its current first fiscal quarter.

"We thought February would be our toughest month of the year," Sullivan said, "and yet [it] has turned into a good month for us, so we expect decent first-quarter results."

Virgin Strikes Virtual Sales Deal With MusicNet

In announcing a digital online store with **MusicNet**, the **Virgin Group** becomes the first traditional music specialty store to move into the virtual sales space.

The digital download store, which is using the Windows Media format, will come online in the United States in August. A European offering is expected by November, with back-room functions like fulfillment, database management and most licensing handled by **MusicNet**.

"One hundred percent of the customer interface is us," including customer demographics and billing data, says **Zack Zalon**, who will head the **Virgin Digital** initiative.


WRIGHT: 'BIGGER CATALOG THAN APPLE'

The deal represents the second account for MusicNet, which also serves as the business-to-business provider for the **AOL** download store.

The Virgin Digital store initially will offer 700,000 tracks—mainly MusicNet-licensed tracks supplemented by **Radio Free Virgin** licenses.

Customers will have the option to purchase à la carte downloads at about 99 cents or pence, or through subscriptions on a tethered basis at $8-$10 per month for Virgin Music Club members. Both options will be available on the Internet in the chain's brick-and-mortar stores, on mobile phones and on other portable devices, the company says.

"Passionate music fans have made it clear that they want their music when they want it, where they want it and how they want it," **Richard Branson**, founder of the Virgin Group of companies, said in a statement. "Well, we've heard them."

"Consumers expect simplicity, and they expect evenness. If something is available on subscription, it should also be available on an à la carte basis and in our radio service," says Zalon, who is also GM of Radio Free Virgin. "That is what we are working to ensure for our customers."

While others say that will be difficult to achieve from the majors, Zalon says licensing, while still protecting the music in subtle ways, is conforming with the new advances in technology to allow for more flexibility in music portability.

The initial digital-tracks offering "gives us a bigger catalog than the other [commercial] players . . . bigger than **Apple** and **Napster**," says **Simon Wright**, CEO of **Virgin Entertainment Group** (VEG), who adds that selection will grow to 1 million tracks soon.

As the out-of-the-box industry leader, Apple and its iTunes store came into Wright's and Zalon's sights a couple of times while the two related plans for Virgin Digital. In contrast to Apple, which is trying to sell hardware, "we bring a richness to the offering as a retailer," Wright says.

Virgin will oversee the online store's merchandising and any editing functions.

Like the Megastore brand, Virgin Digital will focus on strong selection and smaller genres like blues and jazz and music that the other sites are ignoring, Zalon says.

Wright adds that Virgin Digital will offer "exclusive customer service features and the passion and attitude that defines the Virgin experience."

VEG plans to promote the site in its Megastores as well as tout its brick-and-mortar outlets as a destination where customers can load up their digital players or burn digital tracks as physical singles. It has not yet been determined when such a kiosk will be introduced to the Megastores. However, while there are 40 portable devices that can handle the Windows Media format, the iPod does not.

What's more, Virgin Digital and VEG's online physical goods store, run by **amazon.com**, will be linked, according to Wright.

The Virgin Digital initiative seems to throw further doubt on the viability of the Echo consortium, a digital store effort formed last year by some of the leading U.S. merchants.

Retail Track

By Ed Christman
echristman@billboard.com



NARM AHOY: At its Feb. 25 summit in Dallas, the **National Assn. of Recording Merchandisers** (NARM) formed two task forces to focus on in-store CD burning and the dual-disc format.

The next convention, which will be held in the summer for the first time, continues to be a major focus of the organization. In particular, it hopes to expand involvement from the independent community through programming, with a committee chaired by **Newbury Comics** COO **Duncan Browne**, lower dues options and convention registration fees for very small companies.

In other news, executive VP **Jim Donio** was named acting president of NARM (billboard.biz, March 5).

Surround Sound

Continued from page 55

appropriate hardware. We also offer hybrid SACD/stereo discs that play on standard CD players, displayed with the standard CDs by artist or genre." SACD and DVD-A titles are also found online at circuitcity.com.

"We've been committed to both formats from the get-go," says Brian Everitt, director of music operations for Hastings Entertainment, "but we haven't seen a wide variety of new releases over the past 12 to 18 months."

All 149 Hastings outlets carry the hybrid stereo/SACD titles, and about 100 stores typically offer about 50 DVD-A and 30 SACD albums. The chain is selling one Sony DVD player that is SACD-compatible.

CROSS-MARKETING HELPFUL

From the start, Hastings has been offering signage, informational brochures and exposed titles with CDs and, more recently, near the music DVDs, which seems to be working.

"We've done some cross-marketing of the Sony player and SACD titles, and they are merchandised in close proximity in the music department," Everitt adds.

For the Musicland Group, marketing spokesperson Laurie Bauer reports, "We have DVD-A at 220 stores, including all 70 Media Play and about 150 Sam Goody outlets, and we have 140 Sam Goody and Media Play stores carrying SACD, with a very good title selection assortment for both formats."

There are not any plans to expand inventory at this time, and the chain is not yet carrying any of the new players, as she explains, "Without a 'unified' vendor push on either format, the outlook is questionable. More education is needed, since the average consumer is confused about these formats."

All Best Buy stores carry DVD-A and SACD titles. Space and signage was expanded this past year, marketing spokesman Brian Lucas notes. Stores are offering one DVD-A and one SACD player and three combo models, with a Pioneer unit a "best buy" at $149, he adds.

"Cross-marketing plans are in the works for later this year," Lucas says, "and while it's definitely a niche market now for those who want a higher-end audio experience, we're very excited about the potential."

More combo players offer an upside in added playback for consumers, but Lucas feels the jury is still out on mainstream acceptance.

Natalie Waleik, music buyer for the 25-outlet, Boston-based Newbury Comics chain, recalls that when DVD-A was introduced, several titles were tested in one store near a Tweeter home electronics outlet, and word-of-mouth cross-marketing resulted in some sales.

"Since then we've looked at the artist and title, with new releases and major reissues exposed in all the stores," she says.

In February, two Boston Newbury stores were part of a test of a double-sided "dual-disc" with a regular CD version on one side and a DVD-A 5.1 version on the other, with video extras at a regular front-line $18.98 list price.



VHS Still Holds Its Own In A DVD World

BY JILL KIPNIS

LOS ANGELES—Though the past seven years have seen continual declines in VHS sales and impressive sales gains for DVD, most retailers and studios see a healthy future for VHS.

"There are still tens of millions of households that have VCRs that are actively using them," says Steve Feldstein, senior VP of marketing communications for Twentieth Century Fox Home Entertainment. "There is still money to be made with VHS."

Indeed, VCRs are present in more than 92% of U.S. households, according to the Consumer Electronics Assn. Consumers are spending upwards of $6 billion either renting or buying VHS tapes each year, according to the Digital Entertainment Group (DEG).

But DVD is coming on strong and has long surpassed VHS in software revenue. The DEG says that consumers spent $16.1 billion either renting or buying DVDs in 2003 and that DVD players are expected to reach two-thirds of U.S. households by the end of 2004 (*Billboard*, Jan. 17).



SUPPLY BY DEMAND

The challenge that retail chains and video distributors are now facing is how to position VHS in an increasingly DVD world. Their overarching strategies involve reducing sell-through VHS offerings by determining, on a title-by-title basis, if VHS releases are merited.

Though some retailers, such as Circuit City and Best Buy, have completely phased VHS out of their in-store inventory, most chains still support the category.

"We stated a long time ago that we would carry VHS as long as there is demand," says Dave Alder, senior VP of product and marketing for Los Angeles-based Virgin Megastore. "We want to serve niche needs and serve customers who can't find the product anymore. That said, VHS sales have obviously diminished significantly over the last year. We've experienced a 60% decline in the [past] 12 months. VHS comprises only a half-percentage point of our business."

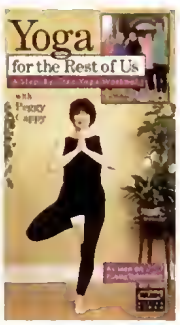
Alder says that VHS is still carried in every Virgin store but that inventory is determined on a per-title and per-location basis. Virgin's Phoenix and Denver stores, for example, carry more children's VHS titles than its New York and Los Angeles locations.

Rental giant Blockbuster is utilizing a similar strategy. "By the end of 2003, about 80% of movies we rented were DVD and 20% were VHS. By the end of 2004, we may be trending at 90% DVD and 10% VHS," says Karen Raskopf, spokeswoman for the Dallas-based chain. "Our goal is to satisfy the consumer. Our buys will reflect what customers are doing."

Studios are also looking at each new home video project closely to decide if a VHS release would be viable.

Some studios are opting out of VHS entirely with their new home-video releases. Last year, New Line Home Entertainment released the Patricia Arquette/Tim Robbins film "Human Nature" on DVD only. Buena Vista Home Entertainment released the Steven Soderbergh-produced "Naqoyqatsi" only on DVD last year. Neither studio was available for comment.

Though these "no-VHS" decisions are few, the VHS versions of a growing number of new releases are available only at a rental price.



Upcoming rental-only VHS releases include: DreamWorks Home Entertainment's "House of Sand and Fog" (March 30), Columbia TriStar Home Entertainment's "Something's Gotta Give" (March 30) and Fox's "Master and Commander: The Far Side of the World" (April 20) and "In America" (May 11).

"We look at it release by release and [in terms of] what is the best marketing strategy for each release," Feldstein says. "Last year, 'Daredevil' and 'X2' were sell-through priced for VHS. In those cases, our research told us people wanted to own these titles, regardless of format."

Titles aimed at children are still highly viable as VHS sell-through. In late 2002, 60% of first-day sales for DreamWorks' "Spirit: Stallion of the Cimarron" were on VHS, the company's domestic head, Kelly Sooter, says.

"There are VHS households out there," Sooter says. "If nothing else, VCRs have become the entertainment format for children's rooms. People that have maintained their VHS business are going to see the upside in terms of revenues and margin. You aren't seeing the loss leadering in the VHS sell-through category like you are on DVD."

STRONG VHS CATEGORIES

The children's category is by far the strongest sell-through performer for VHS, though other genres are also holding their own.

Stefan Pepe, DVD/video store group merchandising manager for Seattle-based Amazon.com, says that the No. 1 VHS seller for the week of March 1 was the exercise title "Yoga for the Rest of Us With Peggy Cappy" (WGBH Video).

Three top 10 titles were child-oriented. Additional top 10 VHS titles were "Blue Collar Comedy Tour" featuring Jeff Foxworthy (Warner Home Video), "Seabiscuit" (Universal Studios Home Video) and "Winged Migration" and "Whale Rider" (both on Columbia TriStar).

"People are also taking that VCR and moving it into the workout room," Pepe says. "Some VHS sellers are skewing older because people haven't made the switch to DVD yet."

The affordability of DVD, however, is fast attracting the less tech-savvy consumer.

"The accessibility of DVD players will be driving people into the DVD category in the next few years," Raskopf says. "In studies, we have seen that the early adopters came from a higher income bracket. The second wave has had a lower income, and the third wave is lower still."

'Shrek' DVD Goes 3-D With Short Story Bonus

Consumers don't have to wait until the May 21 theatrical release of "Shrek 2" to see some new adventures with Shrek, Princess Fiona and Donkey.

On May 11, **DreamWorks Home Entertainment** is releasing a DVD two-pack, featuring the original "Shrek" film. With it will be a new 15-minute, 3-D animated story.



According to DreamWorks, "Shrek" sold 26 million VHS/DVD units when it was released on video in 2001.

"Shrek 3-D" picks up where "Shrek" finished, with newlyweds Shrek and Princess Fiona riding away in an onion carriage. The short involves Shrek and Donkey having to rescue Fiona. The original (voice) cast of **Mike Myers**, **Eddie Murphy** and **Cameron Diaz** returned to participate in "Shrek 3-D."

The two-pack has a minimum advertised price of $16.95. It includes a trailer for "Shrek 2," a coupon for a free pack of Skittles and four pairs of 3-D glasses. ("Shrek 3-D" can also be viewed in 2-D.)

"This release is timed perfectly, as people are getting hyped up and ready to see the new movie," says **Kelly Sooter**, domestic head of DreamWorks Home Entertainment. "This gives them a chance to get re-immersed in the story and characters."

Sooter says that there is a large potential DVD audience for a rerelease of "Shrek." "When it first came out on video, it was primarily a VHS world. Since that time, there are 30 million new DVD households in the marketplace, and these consumers are starting to build libraries. The new story also gives them a reason to trade up from VHS."

GO GO GADGET: Inspector Gadget will star in a new feature-length animated film coming to DVD by mid-2005.

"Inspector Gadget Saves the Day . . . Maybe," which will be created entirely with CGI animation, is a co-production between **Mainframe Entertainment** and **DIC Entertainment**. DIC will distribute the title internationally, while **Lions Gate's Family Home Entertainment** (FHE) division will distribute it domestically. The project is also expected to air as a TV special.

"The original series still runs everywhere and is very popular," says **Andy Heyward**, chairman/CEO of DIC. "The character really appeals to different generations."

Though marketing for the project is still being discussed, Heyward says that DIC will be working with promotional partners. DIC previously linked with **McDonald's** for the live-action "Inspector Gadget" theatrical film in 1999.

FHE president **Glenn Ross** says that DIC and Mainframe approached him about the project because of FHE's "reputation for being able to exploit children's brands."

Indeed, FHE has just announced a new deal involving the **Mega Bloks** toy line. FHE will be releasing the Mega Bloks-inspired direct-to-video "Dragons Fire and Ice" CGI feature film in fourth-quarter 2004.

PRODUCT NEWS: **Nickelodeon** is getting involved in the DVD game market. On March 15, the network is releasing "Nick Trivia Challenge" ($24.99), a "Trivial Pursuit"-style interactive DVD game that features 200 clips from nine Nickelodeon shows, including "SpongeBob Squarepants," "Jimmy Neutron" and "Wild Thornberrys." Categories include "Who Am I?," "Say Cheese" and "Name That Tune."

Fans of college football can revisit the entire Bowl Championship series (BCS) for the first time in a series of DVDs. **Triumph Marketing** and **DVD Marketing**, in conjunction with **ABC Sports Championship Television**, are releasing separate DVDs of this year's Nokia Sugar Bowl, Citi Rose Bowl, Tostitos Fiesta Bowl and FedEx Orange Bowl for $24.95 each. The last five BCS National Championship Bowl games are also available at retail for the first time. The 1999 to 2003 game titles are $24.95 each.

THIS AND THAT: Look for **Tower Records** stores to start a new family-oriented DVD promotion in April. DVDs on the Go displays will showcase family titles and accessories for cars with DVD players . . . **First Look Home Entertainment** is expanding its sell-through department. It has hired **Michael Katchman** as VP of sales and **Marty Dattilo** as sales manager. Both formerly worked for **Lions Gate Home Entertainment** . . . **Flexplay Technologies**, the New York-based company that markets the EZ-D limited-play discs, is opening a new office in Los Angeles. West Coast operations will be headed by **Charles L. Ball Jr.**, Flexplay executive VP of studio relations and business development.

Picture This.

By Jill Kipnis

jkipnis@billboard.com



MARCH 20 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 — 1 Week At Number 1			
1	NEW	**SPY KIDS 3: GAME OVER** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas, Sylvester Stallone	PG	29.96
2	1	**THE LION KING 1 1/2** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31386	Animated	G	29.96
3	NEW	**MISSING (WIDESCREEN SPECIAL EDITION)** — COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones, Cate Blanchett	R	26.98
4	NEW	**MISSING (PAN & SCAN SPEICAL EDITION)** — COLUMBIA TRISTAR HOME ENTERTAINMENT 04085	Tommy Lee Jones, Cate Blanchett	R	28.98
5	NEW	**MATCHSTICK MEN (PAN & SCAN)** — WARNER HOME VIDEO 24676	Nicolas Cage, Sam Rockwell	PG-13	24.98
6	NEW	**MATCHSTICK MEN (WIDESCREEN)** — WARNER HOME VIDEO 24677	Nicolas Cage, Sam Rockwell	PG-13	27.98
7	2	**RUNAWAY JURY (WIDESCREEN)** — FOXVIDEO 20281	John Cusack, Gene Hackman	PG-13	27.98
8	NEW	**MTV WUTHERING HEIGHTS** — PARAMOUNT HOME ENTERTAINMENT 79814	Erika Christensen, Katherine Heigl	PG-13	28.98
9	NEW	**NFL SUPER BOWL 38** — WARNER HOME VIDEO 24038	Not Listed	NR	24.98
10	3	**RUNAWAY JURY (PAN & SCAN)** — FOXVIDEO 21175	John Cusack, Gene Hackman	PG-13	27.98
11	4	**LOST IN TRANSLATION (WIDESCREEN)** — UNIVERSAL STUDIOS HOME VIDEO 23957	Bill Murray, Scarlett Johansson	R	26.98
12	5	**RADIO** — COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr., Ed Harris	PG	28.98
13	1	**SECONDHAND LIONS** — NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 66004	Michael Caine, Robert Duvall	PG	27.98
14	8	**OPEN RANGE** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30895	Kevin Costner, Robert Duvall	R	29.96
15	12	**FINDING NEMO** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 60195	Animated	G	24.98
16	8	**UNDER THE TUSCAN SUN (PAN & SCAN)** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30893	Diane Lane	PG-13	25.98
17	RE-ENTRY	**SPY KIDS 2: THE ISLAND OF LOST DREAMS** — DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23986	Antonio Banderas, Alan Cumming	PG	19.99
18	RE-ENTRY	**DIRTY DANCING: ULTIMATE EDITION** — ARTISAN HOME ENTERTAINMENT 14888	Patrick Swayze, Jennifer Grey	PG-13	19.99
19	RE-ENTRY	**PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION** — TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck, Josh Hartnett	PG-13	19.98
20	17	**PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31883	Johnny Depp, Orlando Bloom	PG-13	29.99
21	19	**BARBERSHOP** — MGM HOME ENTERTAINMENT 1000106	Ice Cube	PG-13	14.98
22	11	**ONCE UPON A TIME IN MEXICO** — COLUMBIA TRISTAR HOME ENTERTAINMENT 60717	Antonio Banderas, Johnny Depp	R	28.98
23	22	**RESERVOIR DOGS: SPECIAL EDITION** — ARTISAN HOME ENTERTAINMENT 13898	Harvey Keitel, Tim Roth	R	19.98
24	10	**INTOLERABLE CRUELTY (WIDESCREEN)** — UNIVERSAL STUDIOS HOME VIDEO 23814	George Clooney, Catherine Zeta-Jones	PG-13	26.98
25	RE-ENTRY	**PRETTY WOMAN-10TH ANNIVERSARY EDITION** — TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15408	Richard Gere, Julia Roberts	R	19.98
26	6	**DICKIE ROBERTS: FORMER CHILD STAR (PAN & SCAN)** — PARAMOUNT HOME ENTERTAINMENT 56864	David Spade, Jon Lovitz	PG-13	29.98
27	21	**TITANIC** — PARAMOUNT HOME ENTERTAINMENT 110222	Leonardo DiCaprio, Kate Winslet	PG-13	14.98
28	NEW	**STAR TREK VOYAGER (SEASON ONE)** — PARAMOUNT HOME ENTERTAINMENT 56834	Ethan Phillips	NR	149.99
29	NEW	**OZ: COMPLETE THIRD SEASON** — HBO HOME VIDEO/WARNER HOME VIDEO 91079	Ernie Hudson, Terry Kinney	NR	64.98
30	RE-ENTRY	**BRIDGET JONES'S DIARY** — MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23898	Renee Zellweger, Hugh Grant	R	19.99
31	NEW	**QUEER AS FOLK: COMPLETE THIRD SEASON** — SHOWTIME ENTERTAINMENT 02055	Hal Sparks, Gale Harold	NR	109.98
32	13	**ALICE IN WONDERLAND (MASTERPIECE EDITION)** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33225	Animated	G	29.99
33	16	**UNDER THE TUSCAN SUN (WIDESCREEN)** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34898	Diane Lane	PG-13	29.98
34	RE-ENTRY	**SEX AND THE CITY: THE COMPLETE FIFTH SEASON** — HBO HOME VIDEO/WARNER HOME VIDEO 98825	Sarah Jessica Parker, Kim Cattrall	NR	49.98
35	20	**OUT OF TIME** — MGM HOME ENTERTAINMENT 00943	Denzel Washington, Dean Cain	PG-13	27.98
36	14	**DICKIE ROBERTS: FORMER CHILD STAR (WIDESCREEN)** — PARAMOUNT HOME ENTERTAINMENT 41124	David Spade, Jon Lovitz	PG-13	29.98
37	RE-ENTRY	**WEST SIDE STORY** — MGM HOME ENTERTAINMENT 05613	Natalie Wood, Richard Beymer	NR	14.98
38	RE-ENTRY	**SPY KIDS** — DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23539	Antonio Banderas, Alan Cumming	PG	19.98
39	18	**FIGHTING TEMPTATIONS (PAN & SCAN)** — PARAMOUNT HOME ENTERTAINMENT 51284	Cuba Gooding, Jr., Beyonce Knowles	PG-13	29.98
40	15	**INTOLERABLE CRUELTY (PAN & SCAN)** — UNIVERSAL STUDIOS HOME VIDEO 24312	George Clooney, Catherine Zeta-Jones	PG-13	26.98

MARCH 20 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 — 3 Weeks At Number 1				
1	1	**THE LION KING 1 1/2** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31388	Animated	2004	G	24.98
2	NEW	**SPY KIDS 3: GAME OVER** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32917	Antonio Banderas, Sylvester Stallone	2003	PG	24.98
3	4	**DORA THE EXPLORER-DORA'S PIRATE ADVENTURE** — PARAMOUNT HOME ENTERTAINMENT 79560	Animated	2004	NR	9.98
4	2	**UNDER THE TUSCAN SUN** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33898	Diane Lane	2003	PG-13	24.98
5	5	**FINDING NEMO** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38891	Animated	2003	G	24.98
6	3	**SECONDHAND LIONS** — NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 08842	Michael Caine, Robert Duvall	2003	PG	22.98
7	7	**OPEN RANGE** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 67899	Kevin Costner, Robert Duvall	2003	R	24.98
8	12	**SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS** — PARAMOUNT HOME ENTERTAINMENT 79853	Animated	2004	NR	9.98
9	14	**SHREK** — DREAMWORKS HOME ENTERTAINMENT 63870	Mike Myers, Eddie Murphy	2001	PG	14.98
10	11	**EVER AFTER: A CINDERELLA STORY (REPACKAGED EDITION)** — FOXVIDEO 05753	Drew Barrymore, Anjelica Huston	1998	PG	9.98
11	13	**PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31889	Johnny Depp, Orlando Bloom	2003	PG-13	24.98
12	NEW	**MATCHSTICK MEN** — WARNER HOME VIDEO 24675	Nicolas Cage, Sam Rockwell	2003	PG-13	19.98
13	8	**SEABISCUIT** — UNIVERSAL STUDIOS HOME VIDEO 081427	Jeff Bridges, Tobey McGuire	2003	PG-13	22.98
14	16	**BILLY BLANKS' TAE-BO CARDIO** — GOODTIMES HOME VIDEO 03945	Billy Blanks	2003	NR	19.98
15	4	**INTOLERABLE CRUELTY** — UNIVERSAL STUDIOS HOME VIDEO 51202	George Clooney, Catherine Zeta-Jones	2003	PG-13	24.98
16	10	**FREAKY FRIDAY** — WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 318710	Jamie Lee Curtis, Lindsay Lohan	2003	PG-13	24.98
17	9	**THE LION KING (PLATINUM EDITION)** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30438	Animated	1994	G	24.98
18	17	**DORA THE EXPLORER - RHYMES AND RIDDLES** — PARAMOUNT HOME ENTERTAINMENT 79853	Animated	2003	NR	9.98
19	19	**CITY OF LOST TOYS** — PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
20	15	**RUGRATS GO WILD** — NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 24052	Animated	2003	PG	19.98
21	NEW	**DORA'S EGG HUNT** — PARAMOUNT HOME ENTERTAINMENT 75423	Dora The Explorer	2004	NR	9.98
22	NEW	**ELMO'S WORLD - ELMO HAS TWO! HANDS, EARS & FEET** — SONY WONDER 57243	Sesame Street	2004	NR	12.98
23	20	**CRUNCH - FAT BURNING PILATES** — ANCHOR BAY ENTERTAINMENT 12585	Ellen Barrett	2003	NR	9.98
24	23	**THE METHOD PILATES: TARGET SPECIFICS** — CURRENT WELLNESS 30000	Not Listed	1999	NR	12.98
25	NEW	**DORA THE EXPLORER: WISH ON A STAR** — NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 24672	Animated	2001	NR	9.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2004, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 20 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 — 2 Weeks At Number 1		
1	1	**RUNAWAY JURY** — [illegible]	John Cusack, Gene Hackman	PG-13
2		**MISSING** — COLUMBIA TRISTAR HOME ENTERTAINMENT 02543	Tommy Lee Jones, Cate Blanchett	R
3		**MATCHSTICK MEN** — WARNER HOME VIDEO 24677	Nicolas Cage, Sam Rockwell	PG-13
4	2	**RADIO** — COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr., Ed Harris	PG
5	3	**DICKIE ROBERTS: FORMER CHILD STAR** — PARAMOUNT HOME ENTERTAINMENT 41124	David Spade, Jon Lovitz	PG-13
6	5	**SECONDHAND LIONS** — NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 66004	Michael Caine, Robert Duvall	PG
7	4	**INTOLERABLE CRUELTY** — UNIVERSAL STUDIOS HOME VIDEO 23814	George Clooney, Catherine Zeta-Jones	PG-13
8		**SPY KIDS 3: GAME OVER** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32946	Antonio Banderas, Sylvester Stallone	PG
9	6	**UNDER THE TUSCAN SUN** — WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34898	Diane Lane	PG-13
10	7	**LOST IN TRANSLATION** — UNIVERSAL STUDIOS HOME VIDEO 23957	Bill Murray, Scarlett Johansson	R

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MARCH 20 2004 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	TITLE	Manufacturer	RATING
		NUMBER 1 — 4 Weeks At Number 1		
1	1	**PS2-MAFIA**	Take 2 Interactive	M
2	4	**PS2-JAMES BOND 007**	Electronic Arts	T
3	2	**PS2-NFL STREET**	Electronic Arts	E
4	3	**PS2-NEED FOR SPEED: UNDERGROUND**	Electronic Arts	E
5	5	**PS2-TRUE CRIME: STREETS OF LA**	Activision	M
6		**XBOX-JAMES BOND 007: EVERYTHING OR NOTHING**	Electronic Arts	T
7	6	**PS2-TONY HAWK'S UNDERGROUND**	Activision	T
8	7	**PS2-MEDAL OF HONOR: RISING SUN**	Electronic Arts	T
9	8	**PS2-SOCOM II: U.S. NAVY SEALS**	Sony Computer Ent. America	M
10	9	**PS2-MANHUNT**	Take 2 Interactive	M

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Opera Gets Rock, Pop Makeover

BY JIM BESSMAN

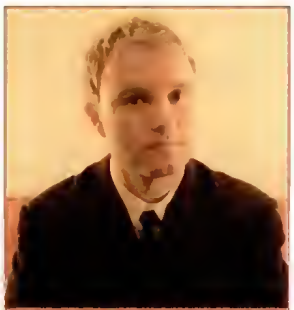
Opera-pop crossover acts are becoming a veritable cottage industry, but the East Village Opera Co. is markedly different.

Thanks to Canadian composer/multi-instrumentalist Peter Kiesewalter—who heads the New York-based troupe with vocalist Tyley Ross—traditional opera arias and familiar Italian/Neapolitan song repertoire is refashioned by incorporating a variety of pop music genres.

"Everyone knows 'La Donna è mobile' from 'Rigoletto,' which is used in a lot of commercials," Kiesewalter says, pointing to the famed song from Verdi's warhorse. "We took the melody and reharmonized it in a more rock idiom that definitely references Queen and also straightened out the original 3/4 rhythm to a straight 4/4 groove modeled after Janet Jackson's 'Rhythm Nation.' "

The reworked tune is on the company's new Canal Records debut disc, "La Donna," as is "La Serenata," the Neapolitan romance standard by Francesco Paolo Tosti and Giovanni Alfredo Cesareo.

"The lyrics reminded me of Bill Monroe's 'Blue Moon of Kentucky,' so we gave it a bluegrass treatment, with acoustic instruments including [Tony Trishka's] banjo," Kiesewalter continues. Lead track "Vesti la Giubba" from Ruggero Leoncavallo's opera "Pagliacci," he adds, "lent itself to rock'n'roll."



KIESEWALTER: PUTS ARIAS IN NEW AREAS

"Opera is all about spectacle and overblown emotions," explains Kiesewalter, a Wild Boar Productions (SOCAN) writer who was trained in classical clarinet and remembers a childhood visit to the famed Wagner opera festival in Bayreuth, Germany. More recently, he has worked with the likes of fellow Canadian artist Jane Siberry and New York's annual "Downtown Messiah" ensemble, in addition to scoring for films and TV. The East Opera Co., in fact, evolved out of his score for indie feature "The Kiss of Debt" starring Ross and Ernest Borgnine.

"They wanted an Italian opera music soundtrack, but it would have sounded like a bad student recital if we'd taken the straight path," Kiesewalter says. "So we thought we'd adapt opera to our sensibilities and at least present more modern interpretations."

A good example here is the overture to Rossini's "Barber of Seville," which the company performs live. "Everyone's heard it from the Bugs Bunny cartoon—which we reference," Kiesewalter notes. "But we also play it over the groove of Eminem's 'Lose Yourself'—and it's a sublime fit. So in this genre of 'classical crossover'—which is pretty dubious at best—we're truly crossover in radically reinterpreting this music.

"But," Kiesewalter points out, "there's no doubt in my mind that these composers would be using all the [modern music instruments and production] tools we're using if they were alive and writing these operas today."

Queen Gets Musical Treatment

Queen is ready to rock Paris.

That's Paris, Las Vegas, where "We Will Rock You," London's hit musical based on the music of Queen, will have its U.S. premiere in September.

"When you think of Queen the *musical*, Vegas is the right place for us to go," says **Jane Rosenthal**, cofounder with **Robert De Niro** of **Tribeca Theatrical Productions**. She, De Niro and Queen guitarist **Brian May** and drummer **Roger Taylor** are four of the show's several producers.



ROSENTHAL: 'JUST LISTEN TO THE MUSIC'

Featuring 25 Queen classics, including "Bohemian Rhapsody," "We Are the Champions," "Another One Bites the Dust" and "We Will Rock You" has been an SRO attraction in London's West End since opening in May 2002.

The domestic production, to be presented in the 1,450-seat Paris Theatre des Arts, includes complex laser light effects and six huge plasma screens. It depicts a future where individuals rebel against conformity to the tunes of Queen.

"Just listen to the music," enthuses Rosenthal, who with fellow Queen fan De Niro approached the band's manager, **Jim Beach**, eight years ago about conceiving a theatrical Queen project together. " 'Bo-Rhap' is one of the best songs ever, and their concerts were always extremely theatrical, concept-driven and full of energy and excitement. That's what this show has going for it, too."

BOMBAY ON BROADWAY: In another London-to-United States musical move, "Bombay Dreams"—London's hit musical based upon the music of superstar Bollywood composer **A.R. Rahman**, produced by **Andrew Lloyd Webber** (*Billboard*, Sept. 21, 2002)—is set to open April 29 in New York at the **Broadway Theatre**.

HFA'S TRUSONIC PACT: In the first arrangement of its type for **the Harry Fox Agency**, it and the **TruSonic** business music and messaging service have struck a deal whereby HFA will provide mechanical licensing for songs from its affiliated music publishers for digital background music played on TruSonic equipment.

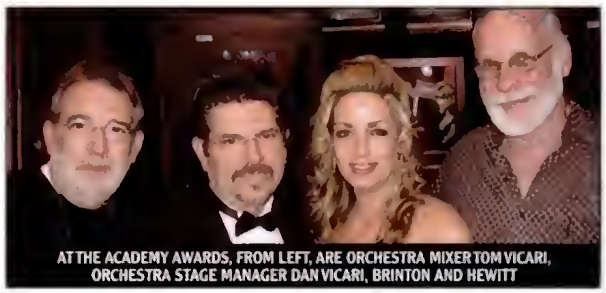
Words & Music

By Jim Bessman
jbessman@billboard.com



TruSonic delivers sound recordings through the Internet to secure proprietary digital storage devices that play background music in commercial establishments ranging from **Petco Pet Supplies** to **Comp USA**.

As the procedure utilizes a server copy that is distributed to clients, a mechanical license is required. HFA, which is the licensing arm of the **National Music Publishers Assn.** and represents more than 27,000 U.S. music publishers, will issue licenses and collect and distribute royalties for the compositions it represents.



AT THE ACADEMY AWARDS, FROM LEFT, ARE ORCHESTRA MIXER TOM VICARI, ORCHESTRA STAGE MANAGER DAN VICARI, BRINTON AND HEWITT

Remote Gives Oscars A Surround Mix

Following the Grammy Awards, which for the second consecutive year were broadcast in surround sound, the telecast of the 76th Academy Awards, held Feb. 29 at the Kodak Theatre in Hollywood, also offered multichannel audio.

New York-based **Remote Recording** brought its Silver Studio, a **Neve** VR-equipped remote recording truck, to the West Coast to provide a surround-sound mix for the broadcast.

The Silver Studio is outfitted with a **Martinsound** MX-MLR surround-sound monitor controller and **B&W** HTM 5.1-channel speaker array for surround mixing.

The surround mix was appropriate to the nature of the event, Remote Recording chief engineer **David Hewitt** says.

"The music wants to be representational of the house," he says. "It's a proscenium show; the orchestra is in a pit. Doing the orchestra, we essentially send a stereo [mix] and LFE [low frequency effects] over to production."

Academy Awards audio director **Ed Greene** "spread it out a little bit and added the ambiance and certain of his tricks," Hewitt adds. "So it was in fact a full surround mix. It really was emulating the sound of being 10th row center.

"That's where I'm at with these things, anyway. I'm not interested in trying to put the woodwinds behind you and things like that. But it was very nicely done. It sounded pretty good."

Future Oscar telecasts will feature surround sound, Remote Recording studio manager **Karen Brinton** predicts. "It came off without a hitch, so we're happy," she says. "We've gotten only positive reports and feedback."

IN THE 5.1 ZONE: Britney Spears' "In the Zone" (Jive) is expected to be released in the DVD-Audio (DVD-A) format this spring, according to **BMG** senior director of new technology **Kevin Clement**. "In the Zone" was recently remixed in 5.1-channel sound by **Chris Haynes** of Los Angeles-based **5.1 Production Services**.

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



Haynes says that Spears' A&R rep, **Steve Lunt**, "gave me a green light to be as creative as possible . . . We want the album to compare —to sound like the record—but in terms of utilizing everything that's at your disposal as a surround mixer, he wants me to do as much as I can."

The songs featured on "In the Zone," Haynes says, "have a ton of detail in them, either in the vocal production or in the music itself. There's a lot happening that varies throughout the song. That lends itself very well to surround [mixing]."

BMG, which released nine DVD-A titles in 2003 including **Santana's** "Supernatural" and "Shaman," **OutKast's** "Stankonia," **Luther Vandross'** "Dance With My Father" and **Alicia Keys'** "Songs in A Minor," has sent a number of remix projects to 5.1 Production Services. In addition to "In the Zone," 5.1 Production Services engineers have created surround remixes for BMG's DVD-A releases of "Stankonia" as well as **Usher's** "8701" and **Foo Fighters'** "One by One."

Clement says of 5.1 Production Services: "It was a very conservative choice to pick guys who knew what they were doing and be able to deliver something that the artists have been pretty happy with."

On The Beam

MEDIA REPLICATION

Labels Set Sights On CD/DVD Hybrid

BY CHRISTOPHER WALSH

As CD and DVD orders collectively keep replication plants active, the prospect of the formats' convergence on a single disc continues to percolate.

For several years efforts to develop a CD/DVD hybrid have resulted in discs too thick to fit into or be played by the vast numbers of CD and DVD players, though Sonopress created a small number of CD/DVD hybrids, including an EP for RCA act the Calling.

In November 2003, Rounder Records released Kathleen Edwards' "Live From the Bowery Ballroom" on a DVD Plus disc, a hybrid CD/DVD-Video featuring three audio-only tracks on one side and two videos on the other.

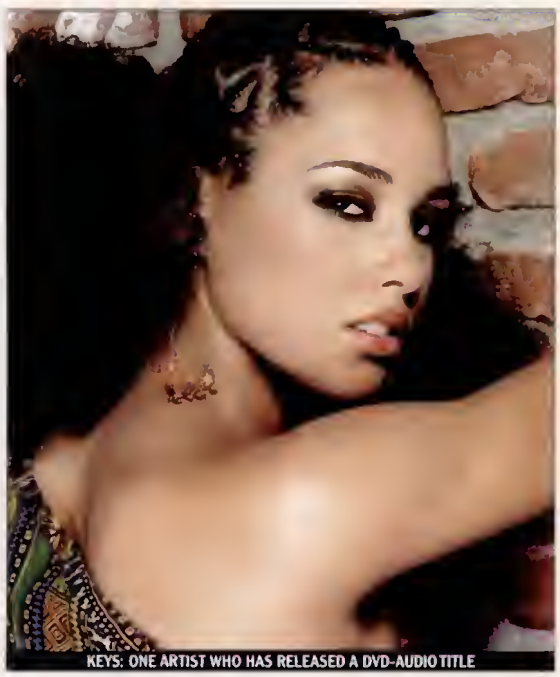
The 1.48-millimeter-thick disc plays on all CD and DVD players, according to DVD Plus International founder and co-CEO Dieter Dierks.

In January, Rounder announced a deal with New York's PBS flagship, Thirteen/WNET, to release films from the "American Masters" series—documentaries on artists including Bob Marley, Ray Charles and Aretha Franklin—on the DVD Plus format. The offerings will feature the film on one side and a music-only compilation on the other.

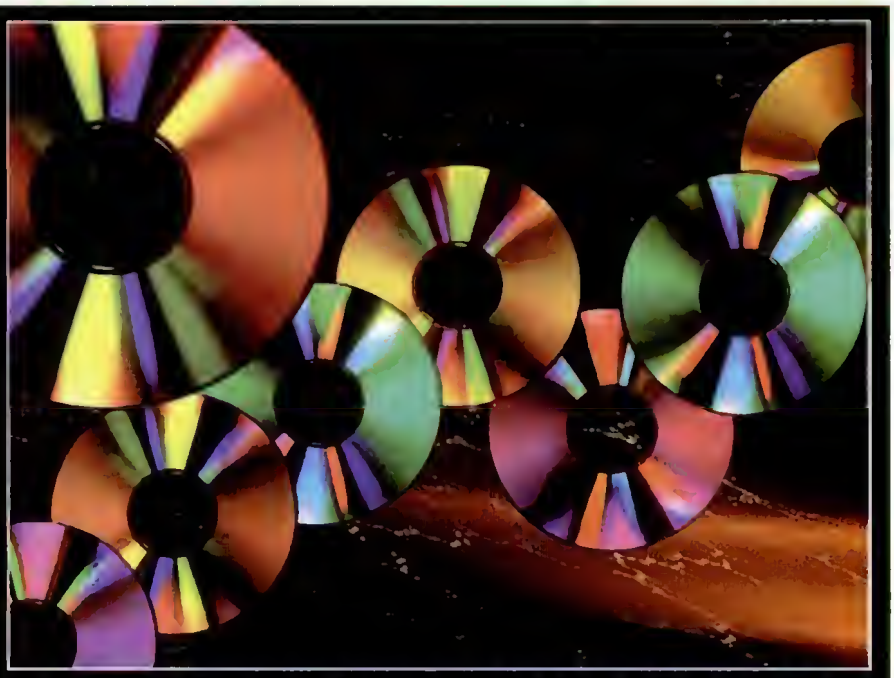
In early February, all five major labels quietly began to test-market a hybrid CD/DVD that they referred to as "DualDisc." Far from a product launch, 18 titles were offered through select retailers in Boston and Seattle.

Label executives were reluctant to discuss the DualDisc, instead issuing similar statements noting the disc's ability to "offer consumers more options in how they experience our music" and "provide consumers with

(Continued on page 66)



KEYS: ONE ARTIST WHO HAS RELEASED A DVD-AUDIO TITLE



Burning The Midnight Oil To Meet High Disc Demand

BY CHRISTOPHER WALSH

At 6 a.m. on Nov. 28, 2003, a frenzied mob trampled Patricia Van Lester at the Wal-Mart Supercenter in Orange City, Fla.

Most of the zealous holiday shoppers, according to news reports, were oblivious to the unconscious woman underfoot as they stormed toward shelves stocked with $29 DVD players.

The incident may not speak well of the civility of Floridians, but it certainly was revealing in another sense. DVD, so far the most successful consumer electronics format in history, provokes a fierce—sometimes unseemly, it turns out—passion.

Media replication companies are unanimous in reporting that, as the Wal-Mart incident illustrates, DVD kept them very busy in 2003. Forecasts are bullish for continued growth in optical-disc replication, perhaps tripling to nearly 7 billion units by 2006, according to one study. They provoke more confidence than the replication industry has seen in recent years.

Meanwhile, the prerecorded CD, long victimized by illegal file sharing and blank-CD burning, had a recovery in fourth-quarter 2003. Replicators, seeing a link between litigation and renewed demand for prerecorded physical media, applaud the ongoing efforts of the Recording Industry Assn. of America to curb peer-to-peer file sharing.

New formats, too, are gradually making inroads. As record companies release an increasing number of high-profile titles on high-resolution, multichannel-capable DVD-Audio and Super Audio CD, more consumers are likely to buy those discs as well for home surround-sound setups.

In short, replicators have plenty of reasons to cheer. Members of the International Recording Media Assn. (IRMA) will look at the state of their business at the 34th annual Recording Media Forum taking place March 18-20 in La Quinta, Calif. More information on the event is available at recordingmedia.org.

IRMA estimates that more than 55% of U.S. homes now have DVD players.

"At IRMA, our own market intelligence indicates

(Continued on page 64)

Packaging Boosts Consumer Demand

DVD Opportunities Bolster The Production Of Physical Media

BY CHRISTOPHER WALSH

At a time when "free" illegal downloads have eroded the perceived value of music in the eyes of consumers, the importance of packaging to the replication industry is growing considerably.

Prerecorded CDs—whose sales have fallen for three consecutive years—increasingly reach retail buoyed by eye-catching packages, often containing a DVD and booklet of photos, essays and exhaustive liner notes worthy of a coffee-table book.

"Thankfully there has been some diminution in the erosion of the overall volume [of prerecorded CDs]," says Richard Roth, executive VP of sales and marketing worldwide for AGI Media. "After a considerable period where there was a lot of change in music companies and a good deal of uncertainty as to how the industry should respond to this challenge, there was a concerted effort to create value in packaged goods.

"Obviously," Roth adds, "it's important to derive a revenue stream from electronic delivery, but packaged goods still continue to have their role."

Consumers, on the other hand, do not need any encouragement to purchase DVD videos. Compared with CDs, the format most plagued by the rise of illegal file sharing, DVDs have been a runaway success, demonstrating the value the public places in the format.

Market analysts note a DVD can generate up to 60% of a film's total revenue. Consequently, movie studios aim to make a film's DVD release as momentous as its theatrical opening.

In addition to including a director's cut and other bonus content, enticing consumers to purchase a specific movie on DVD employs increasingly creative and extravagant packaging.

"Movie studios certainly feel that the merchandising is extremely important to get that DVD to jump off the shelf into your hands," says David Rubenstein of Cinram, which gained Ivy Hill Packaging in its 2003 acquisition of Warner Music Group's manufacturing and distribution division.

"The DVD market continually throws up opportunities for special packaging," adds Duncan Watson, VP of creative services and marketing at Shorewood Packaging. "Particularly, the trend is for movies to be repackaged and repackaged. Therefore, the collector sets and the special editions tend to be the packages that we have the most opportunity to stretch, from both a design standpoint and a manufacturing standpoint."

More physically substantial than a simple disc, let alone a downloaded file, a specially packaged disc—for an artist anthology, a hit TV series or an epic film—can strongly encourage people to give music and movies as gifts.

"Our research tells us that roughly 60% of all compilations are gifts," Roth says.

"As a consequence, the industry has gone after that sector with a vengeance, and the response has been positive. We've seen real demand in the areas of high-end boxed sets this year. Some of them have been really first-rate and exciting."

Replicators and others assert that consumers have a natural desire to shop and own physical product, so electronic delivery of music and movies will not mean the death of physical media. But creative and functional packaging has provided a shot in the arm for the perceived value of the prerecorded disc.

"Packaging has to be able to attract and differentiate product to consumers," says David Coho, director of sales at Univenture, which emphasizes functional and environmentally friendly packaging along with creativity. "If there's a way that packaging can differentiate or add value, the customer is going to see a need for it as a collector's item or a useful item. They'll be less inclined to look at music as merely a file that they can transfer from one location to the next. It becomes an actual, physical product that they want to have a sense of pride in owning."



ROTH: VALUE IN PACKAGING

New Revenue For Replicators

BY DEBBIE GALANTE BLOCK

Optical-disc replicators can find significant new markets beyond the music and movie business, a recent study confirms.

The study that Cambridge Associates performed for the International Recording Media Assn. (IRMA) identified the leading nontraditional markets for optical discs aside from music CDs and film DVDs.

Those uses include distribution of software by Internet service providers, direct marketing, promotional premiums and instructional material.

Less than 0.2% of the more than $200 billion spent in the United States on direct marketing material was spent on optical media, IRMA reports. The association also says its research shows that direct marketing with CDs or DVDs results in three to six times greater response rates than print brochures or advertisements and that production and distribution costs can be 10% to 40% less than catalogs, booklets and other printed material.

The study identified some $425 million spent on optical media in nontraditional markets. The uses responsible for that spending include ISP updates ($200 million), premiums ($128 million), marketing material ($77 million), communications material ($13 million) and information distribution ($5 million).

Replicators agree that these niches offer significant potential new business.

However, Tom O'Reilly, director of marketing at Optical Experts Manufacturing, notes that companies are reluctant to try new techniques in uncertain economic times, even if optical discs can be cheaper to produce than printed materials.

Eva-Tone president Norm Welch agrees. He has added a marketing VP to his staff to seek new markets.

"We are seeing some positive results [in niche markets], and business is building, but it is not like turning on a faucet," he says.

Andrew DaPuzzo, director of sales at Sonopress, thinks it is still an uphill battle to prove discs in new markets. But he is confident of success now that computers have increased penetration in the home market.

Recently, two movie studios, Fox and Columbia Tri-Star, distributed free promotional DVDS with newspapers in New York and Los Angeles to publicize upcoming releases.

Meanwhile, cereal box promotions for children's DVDs already are a developed niche market, says Gregg Johnson, Deluxe VP of business development. "It promotes the content and sells more cereal."

In the area of communications, an increasing number of durable-goods manufacturers are using optical discs to provide information to worldwide dealer networks, says George Hadjiyanis, VP of marketing at Zomax.

Sean Smith, director of marketing at JVC Disc America, adds that discs are so much easier to package that he expects DVD usage in this market to be much greater than VHS ever was.

Discs also are used by software companies to promote new products, to provide instruction kits to consumers and as promotional premiums on packaged goods, Hadjiyanis says.

Business card CDs are a booming area, says Joel Levitt, president of Action Duplication. However, he is most excited about an emerging niche in concert tickets. This on-disc printing technology, marketed in the United States by Action Duplication, comes from Auto-tech in Switzerland.

"It gives you printing on the disc, which is much higher resolution than offset printing. Each disc can be customized," Levitt says. "If you are doing a ticket CD, it may have music by the group that is performing on it."

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Demand

Continued from page 61

2.7 billion DVD-Video discs were replicated worldwide in 2003," IRMA president Charles Van Horn said at the group's Management Summit, held in December 2003 in New York. "And we're anticipating growth to 3.6 billion in 2004 and 4.7 billion in 2005."

These figures have inspired confidence among replicators, as illustrated by several recent deals.

In July 2003, Cinram International, based in Scarborough, Ontario, announced that it would acquire the CD and DVD manufacturing and physical distribution arm of the Warner Music Group. More recently, Crest National, based in Hollywood, purchased the assets of Anaheim, Calif.-based Concord Disc Manufacturing.

"That basically doubles our capacity with room to double it again in the facilities in Southern California," Crest National president Ronald Stein says. "That speaks volumes about this company's commitment to optical-media manufacturing and to the industry in general. It's an indication that we're extremely confident going forward that this business will remain strong for the foreseeable future and [that] we're going to be playing a larger part in it than we have before."

Along with DVD-Video's well-documented success in the theatrical and music video categories, the format is emerging as the primary choice for other applications.

"One enormous change in the replication industry this year that I had been predicting is the emergence of the DVD non-theatrical market," says Morris Ballen, president of Disc Makers in Pennsauken, N.J. "That is morphing over from VHS and at this point is a huge amount of work that is coming into the hands of the independent replication industry.

"Companies like Bowflex are ordering a quarter-million, half-million DVDs. These marketing, industrial and promotion guys are ordering millions of DVDs a year, and they're new to the industry."

More surprising than the growth in DVD manufacturing, many replicators note, is the recent resurgence of the CD. They believe that has resulted from the confrontational stance the RIAA has adopted to combat music piracy.

"The last 12 months were excellent, better than we had anticipated," says Sean Smith, senior VP of sales and marketing of Los Angeles-based JVC Disc America. "Fortunately, the CD business this past fall was phenomenal—one of the strongest selling seasons I can remember in a long time—and I believe that the RIAA mitigated some of the losses due to pirating over the Internet."

Stein adds, "We're starting to see some of the positive benefits of the RIAA's efforts to combat illegal downloading. We certainly remain bullish and support those efforts to keep it a legitimate marketplace."

Per Save, VP of sales and marketing for BMG-owned Sonopress, adds, "On the CD side, there was remarkably strong demand. We believe so much in the CD format that we are expanding capacity by about 24% for next year."

The rejuvenated CD market also lengthened what had become a very short peak season, replicators also note. "We had a long fall this year, Smith says, "which we hadn't seen for the past two years."

Save explains, "The normal trend is mid-September to Thanksgiving. [Last year] the demand started very early. We had all of our machines up in the third week of July and were feeling very strange about it: 'This isn't right, what's happening?' And we never came off until Thanksgiving. We started to ask around to other replicators and basically heard the same thing from everybody."

COPY PROTECTION ADDED

Replicators also are adding copy protection to selected CD releases at the request of their clients, though only recently in the United States.

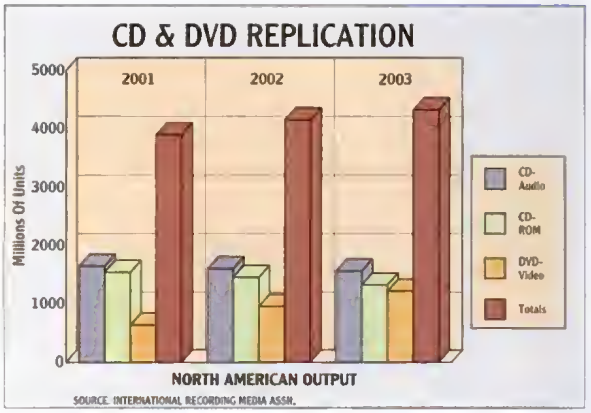
"The music industry will find its answers," says Dieter Daum, Sony Music Entertainment senior VP of operations. "One of these answers may be that it is continuing its testing to explore copy-protected CDs. We are regularly testing both mechanical methods and consumer reaction to it—mostly in Europe."

The business environment for replicators also changed undeniably with the introduction in April 2003 of Apple's iTunes Music Store. Initially offered only to Apple Computer users, iTunes became available for PC users the following October. As of January, 30 million songs had been legally downloaded from the service.

And broadband access, crucial for downloading music, is growing at an annual rate of 35%, according to Craig Forbes of networking technology company Net.com, speaking at the IRMA Management Summit.

IRMA's Van Horn noted at the December conference that content is becoming more transient, traveling through mobile phones, wi-fi hot spots, broadband and hard disk drives. It all begs the question: Is the demise

(Continued on page 66)



National Sales Manager
Tom Kenney
310.274.2221
tkenney@jvcdiscusa.com

Northeast Account Executive
Steve Mericol
630.443.6350
smericol@jvcdiscusa.com

Southeast Account Executive
Alan Cooper
770.475.6991
aloncoop@aol.com

Northwest Account Executive
Tom Kelly
310.274.2221
kellyjvc@aol.com

OEM Account Executive
Brian Dickerson
800.844.5358
bdickerson@jvcdiscusa.com

National Director of Audio Accounts
Kenny MaHorrey
800.677.7520
kmahorrey@jvcdiscusa.com

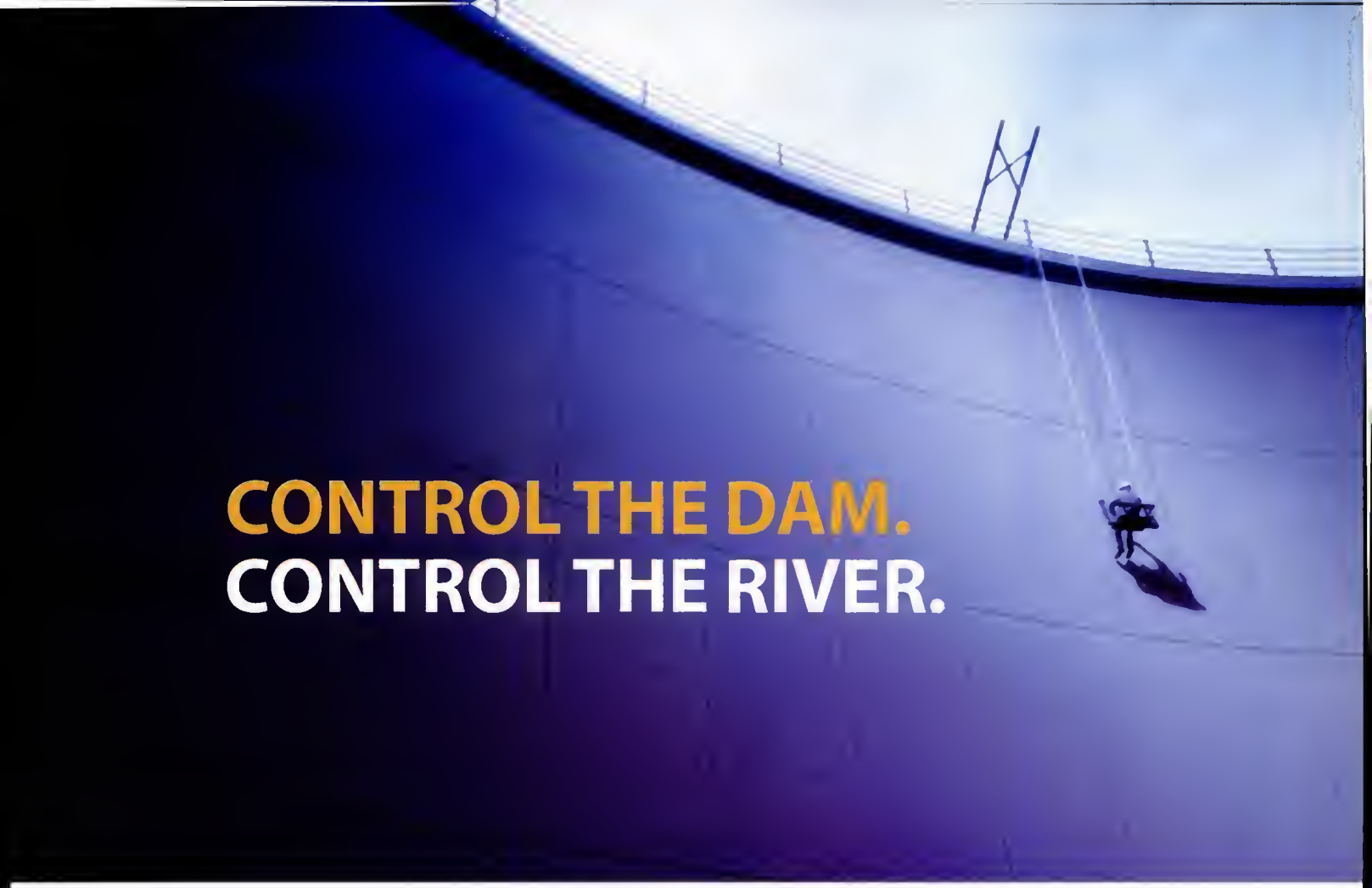
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IRMA Program Helps Curb Illegal Discs

BY STEVE TRAIMAN

As the music, film and games industries focus on the impact of illegal peer-to-peer file sharing, the ongoing threat posed by physical piracy continues.

According to the International Federation of the Phonographic Industry, music piracy worldwide totaled some 1.8 billion units in 2002, the most recent full year for which figures are available. That includes 1.1 billion pirated CDs, an increase of 14% over the previous year. The IFPI puts the value of the global pirated-music market in 2002 at $6.4 billion.

The increasing rate of piracy in optical-disc replication plants around the world led the International Recording Media Assn. (IRMA) to launch its Anti-Piracy Compliance Program (APCP) in 1999.

To date, 64 plants worldwide have completed the stringent APCP certification process, which includes an annual audit of replication activity. That is an increase of 36% in the past year, according APCP worldwide director Tim Gorman. Another 23 plants have enrolled in the certification process, for a total of 87 seeking anti-piracy certification.

The program has gained increasing respect from the major industry associations and optical-media replicators that formed IRMA's Anti-Piracy Coalition. The coalition helped develop the program's standards and works closely to support expanding global efforts, IRMA president Charles Van Horn says.

The Anti-Piracy Coalition includes the IFPI, the Recording Industry Assn. of America (RIAA), the Motion Picture Assn. (MPAA), the Entertainment Software Assn., the Business Software Alliance (BSA) and the Software Information Industry Assn (SIAA).

"The plants in our program or [those] working through the process represent more than 80% of legitimate CD/DVD replication worldwide," Van Horn emphasizes. "Working closely with our partners, particularly the IFPI and MPA, we are just now cautiously expanding into other areas of the world to be sure we are certifying only legitimate plants."

In recent years, the education and enforcement activities of the IFPI, and the increasing number of plants involved in IRMA's compliance program, have cut music piracy at replication plants, particularly in Western Europe, according to Geoff Taylor, IFPI director of litigation and regulatory affairs/deputy general counsel.

"The IRMA program has been hugely valuable in helping optical- disc plants focus on their responsibilities [for] ensuring that intellectual-property rights are respected," Taylor adds. "The procedures put in place encourage and enable plants to achieve high levels of anti-piracy compliance."

SIGNIFICANT PIRACY REDUCTION

During audits of plants in Western Europe, the IFPI identified 62 manufacturing orders for CDs submitted without the validation papers required by IRMA's standards. Those orders, Taylor says, "were rejected by our certified plants. Those represented 2.5 million to 3 million potentially pirated discs that were not produced."

IRMA's anti-piracy program plays an important role in decreasing piracy at CD plants across the United States, says Michael Williams, RIAA executive VP of finance and operations. "The legal risks and financial penalties facing plant owners are significant, regardless of whether or not they know of the copyright infringement that might be occurring, and we encourage them to become more involved in IRMA's program."

Some 2.5 million counterfeit or pirate CD-Rs—unauthorized recordings from a burner—were confiscated last year in the United States during the first six months of 2003. This was an increase of more than 18% from the same period a year earlier and represents almost half the 5.3 million total seized in 2002, which was an 89% increase from 2001.

"The growth in seizures of counterfeit product is a reflection of both a worsening problem and our stepped-up enforcement efforts to deal with it," says RIAA president Cary Sherman, who, along with newly named executive VP of anti-piracy Brad Buckles, pledges continuing cooperation with IRMA's compliance program.

At the MPA, Ken Jacobsen, VP/director of anti-piracy, emphasizes, "The IRMA program lets us concentrate on investigating illegal DVD replication [at] those plants that are unlikely to be certified." Several plants raided during the past year were underground ones, primarily in Malaysia, Thailand, mainland China, Russia and Pakistan.

"In 2003, the MPA was involved in the seizure of more than 17 million illegally replicated DVDs, almost all from one of those five countries," Jacobsen notes. "If exported to the United States, Europe and elsewhere, they would represent about $340 million in lost sales.


VAN HORN: WORKING WITH PARTNERS

"The MPA supports the IRMA program because it's beneficial for plants that are responsible," Jacobsen adds. "We're really pleased they are rolling out the [APCP] into Asia—with the first efforts in China—and also in Eastern Europe, primarily Russia. We are working closely with them on these locations."

IRMA is expanding the APCP program with its first plant certifications in China and Russia. And a series of meetings are scheduled for the spring in China, Hong Kong and London with replication plants, content owners, government officials and, for the first time, the CD manufacturing brokers.

China is one of most important developing markets for music and home video exports.

TRAINING IN CHINA

"We've done our first training in a mainland China plant at TianBao in Tian, which is one hour outside of Beijing," IRMA's Van Horn reports. He notes that the association is also working closely with Pan Longfa, vice director of the Optical Memory National Engineering Center at Tsinghua University in Beijing.

"We appreciate the help he has provided in getting this program recognized by the proper officials. They want to show the world they are serious about the anti-piracy program," Van Horn adds.

This past summer, Longfa advised IRMA that there are 83 licensed optical-replication plants in China and assured the association of the government's cooperation in the expansion of its certification program to other plants, according to IRMA's Gorman.

This past February, an APCP meeting in Hong Kong included about 20 representatives of the replication industry, the MPA, the IFPI and the BSA who discussed proposals for more plant certifications.

"These meetings held around the world offer a venue for critical exchange of information and ideas and address concerns of both content owners and replicators," Gorman notes.

IRMA also is working with its first plant in Russia—Replimaster in Moscow—plus several others in eastern Europe, including one in Poland.

"We're starting with one [in Russia] to get a foothold; it [is] a learning experience for them and us," Gorman says. "We're also opening discussions with an association of optical-disc manufacturers there."

CD Technologies, a South African plant, is the first on that continent in the certification process. According to Gorman, "a major customer told them, 'Unless you join the IRMA program, you will not get more work from us.' "

This year's expansion of IRMA's certification program into South America has a lot of support from the IFPI, as Brazil, Mexico and Paraguay are among the top 15 pirated areas in the world.

The expansion of the certification program to optical-disc manufacturing brokers is another major development set for discussion in London in May.

"It's a direct result of several brokers wishing to use our materials and forms," Van Horn says. "As key middleman contacts between customers and plants, they're on the front line of alerting customers that they have proper licenses for product to be replicated. Adding their responsibility for vetting a prospective client for the plant is a big plus for our program."

Gorman reports that replicators who are members of IRMA have asked to have brokers included. Major replicators in the program now will function as a working group. They include Deluxe, Sony and Cinram. Working with key brokers, they will put together a standard for this new program.

IRMA has also developed a new alert system that flags suspect orders reported by any certified plant. This is immediately relayed to other participating plants and task-force association members.

This spring, IRMA will launch an online database service, Anti-Piracy Resource Internet Links (APRIL). As another tool for content owners and replicators, APRIL will list which content requires which licenses.

"What APCP does for the industry [is identify] those plants that are willing to take necessary steps to protect their customers' intellectual property," Van Horn says. "Customers as content holders are beginning to look for certified plants, because they know their products will be in a protected environment. Customers are also questioning plants on why they're not willing to be certified, and our task force partners can concentrate their efforts on these operations."

Hybrid

Continued from page 61

the opportunity to play the disc in either a CD player or DVD player."

In the meantime, three years after its launch, DVD-Audio, while still representing a small fraction of overall unit sales, is slowly gaining momentum. Contemporary acts including Alicia Keys, OutKast, Beck, Foo Fighters, Usher and Linkin Park have all released titles in the format. During the first three weeks of 2004, the Flaming Lips' "Yoshimi Battles the Pink Robots" DVD-Audio was scanning an average of 1,068 units per week.

A CD/DVD-Audio hybrid—which the Warner Music Group tested on the DualDisc—would greatly boost the format's visibility; SACDs, most of which are issued as single-sided CD/SACD hybrids, have not suffered any compatibility-related issues.

"We have good capacity for the hybrid Super Audio CD," says Dieter Daum, senior VP of operations at Sony Music Entertainment. "And we see a steady flow of manufacturing orders."

Crest National president Ronald Stein says that SACD "is still a new format and still making its way, but that business grew for us rather significantly, proportionate to what we had done before." Crest National was the first replicator in North America to produce hybrid SACDs.

Demand

Continued from page 64

of physical playback media finally on the horizon?

"All the predictions a few years ago of how fast the Internet e-commerce stuff was going to uptick didn't hurt a whole lot when it didn't happen," says Tom Moran, VP of Strategic Development at WamInet, a content delivery, management and archiving provider. "Our business is still largely built around physical media. In reality, physical media is far from dying."

Cinram Americas president David Rubenstein adds, "Even the legal downloading of music is only going to be a small percentage of the whole music market pie. We don't see this as a true threat to the packaged-goods business.

"As far as the downloading of movies [is concerned], it's fraught with a number of issues. If people want a quality movie and are going to download it as a way to get it, they'll download it from a legitimate site. It still takes a lot of time to download the movie, and now you've got that on your computer. What are you going to do with it? You either have to watch it on your computer, which I don't think most people do unless [they have] a laptop on an airplane, or you somehow have to get it portable and port it over to your DVD player.

"All these things are doable, but they're very clunky," Rubenstein continues. "The consumer habit of going to a store, buying a disc and owning that property is a very compelling scenario. People like to shop, they like to see that DVD disc on their shelf."

Disc Makers' Ballen adds, "The only authentic copy of anything is a replicated disc. Authenticity is important in a product."

With that in mind, replicators are uniformly confident in the future of their industry.

"We had a stellar year last year," Sonopress' Save says. "We're very pleased, very confident, and we're investing like crazy in more equipment and machinery."





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RECORD COMPANIES: J Records in New York promotes **Larry Jackson** to VP of A&R. He was director of A&R.

RADIO: Sirius Satellite Radio in New York names **Elise Brown** senior manager of public relations. She was senior manager of feature content at Sirius.

Radio Disney in Burbank, Calif., names **Michael Peterson** director of synergy and marketing. He was director of brand management at **ABC Cable Networks Group**.

Oldies **WWMG** in Charlotte, N.C., appoints **Nick Allen** PD. He adds those duties to his title of PD of AC station **WLYT** Charlotte.

Modern rock **KCPX** in Salt Lake City names **Ellen Flaherty** PD. She was PD of modern rock **KTEG** Albuquerque, N.M.

Country **KBQI** and adult R&B **KSYU** in Albuquerque appoint **Steve Giutarri** assistant PD/music director. He was assistant PD/music director at country **KILT** Houston.

MUSIC VIDEO: VH1 in New York promotes **Mark McIntire** to senior VP of sponsorship, development and integrated marketing. He was VP of marketing.

NEW MEDIA: Insound in New York names **Steve Kleinberg** CEO. He was senior VP of marketing at **WEA**.

Apple Computer Inc. in Cupertino, Calif., promotes **Chris Bell** to director of iTunes product marketing. He was iTunes product line manager.

PRO AUDIO: Shure Inc. in Niles, Ill., ups **Christine Schyvinck** to executive VP of operations. She was VP of operations.

Digidesign in Los Angeles appoints **Rich Nevens** to director of worldwide console sales. He was executive VP of sales for the Americas at **Euphonix**.

CONCERT PROMOTION: Jazz at Lincoln Center in New York appoints **Nancy Wolff** VP of marketing. She was a principal at independent consulting firm **Wolff Den**.

Oregon Arena Corp. in Portland, Ore., promotes **Chris Oxley** to executive director of event sales and management and **Howard Zuckerman** to director of event sales and management. Oxley was executive director of event management, and Zuckerman was event manager.

Oscar Partying

Music celebrities were on the scene at many of the post-Academy Awards show parties Feb. 29 in the Los Angeles area. Two of the most high-profile bashes were the annual **Vanity Fair** celebration at **Mortons** and the **Elton John/In Style AIDS Foundation** party at **Pearl**.

Guests at the Vanity Fair party included **Alison Krauss**, **Steven Tyler** of **Aerosmith**, **Jack White** of **the White Stripes**, **Gwen Stefani**, **Gavin Rossdale**, **Russell Simmons**, **Anthony Kiedis** of **Red Hot Chili Peppers** and **John Mellencamp**.

Stars at the John/In Style event included **Sting**, **Dave Navarro** of **Jane's Addiction**, **Phil Collins**, "American Idol" judges **Simon Cowell** and **Randy Jackson**, **Paulina Rubio**, **Diana Krall**, **Elvis Costello**, **'N Sync** members **JC Chasez** and **Lance Bass**, **Natalie Cole**, **Tony Bennett** and **Prince**.

Some celebrities went party-hopping to both events, such as **André 3000** of **OutKast**, **Faith Hill**, **Tim McGraw**, **LL Cool J** and **Beck**.

CARLA HAY


Husband and wife **Gavin Rossdale**, left, and **Gwen Stefani** bring rock'n'roll glamour to the Vanity Fair party. (Photo: Theo Wargo/WireImage.com)


Hanging out at the Elton John/In Style party are celebrity married couples, from left, **Tim McGraw** and **Faith Hill** and **Ozzy Osbourne** and **Sharon Osbourne**. (Photo: Kevin Mazur/WireImage.com)


Three crossover stars strike a pose at the Vanity Fair party. Pictured, from left, are rapper/actor **Will Smith**, actress/singer **Jennifer Love Hewitt** and pop/Latin singer **Ricky Martin**. (Photo: Theo Wargo/WireImage.com)


Party host **Elton John**, left, mingles with **André 3000** of **OutKast** at the Elton John/In Style event. (Photo: Kevin Mazur/WireImage.com)

Now, Hear This ... THE RASMUS

Artists to Watch

The Rasmus is already quite famous in its native Finland and throughout much of Europe, but the rock band is aiming to break through in the United States with its latest album, "Dead Letters." The album—released last year in Europe on **Playground Music**—is set for a U.S. release March 23 on **Interscope Records**. According to Interscope, "Dead Letters" has already sold more than 500,000 copies in Europe. Formed in 1994 in the Finnish capital of Helsinki, the Rasmus has already released several hit albums in Europe and has won multiple Emma Awards, the Finnish equivalent of the Grammy Awards. Fronted by lead singer **Lauri Ylönen**, the Rasmus also consists of guitarist **Pauli Rantasalmi**, bassist **Eero Heinonen** and drummer **Aki Hakala**. "In the Shadows"—the first U.S. single from "Dead Letters"—has already been a huge hit in Scandinavia, and the single has been serviced to modern rock radio. Other songs, such as "In My Life" and "Time to Burn," exemplify the Rasmus' penchant for hook-laden, guitar-driven anthems. The U.S. version of "Dead Letters" includes a bonus Rasmus song: "F-F-F-Falling," which was a No. 1 smash on the Finnish singles chart in 2001. The band embarks on a new European tour in April, and the Rasmus is expected to do showcases in the United States sometime in May. CARLA HAY



71



Guitarist Omar Pedrini, formerly of Italian rock group Timoria, releases solo set "Vidomar"

Global



72

Artist Quique González helms one of 233 Spanish labels launched last year



Talent Wins At Victoires

Event Evolves Into Showcase For New Acts

BY JAMES MARTIN

PARIS—The 2004 edition of the French music industry's annual showcase awards ceremony Les Victoires de la Musique honored a new generation of domestic talent, delighting labels but turning off TV viewers.

Leading French music industry executives are convinced that, despite the current woes of the domestic market, the awards remain an important part of the musical landscape here.

"The Victoires are an essential showcase for the new generation of musicians," Virgin France CEO Laurent Chapeau says.

The 19th edition of the Victoires took place Feb. 28 in Paris' Zenith concert hall. The show is one of only two live music events to be broadcast annually on prime-time Saturday-night TV in France. This year's show may have recognized rising

(Continued on page 74)

Rock band Kyo, an upcoming act signed to Jive, won three Victoires awards Feb. 28.

New Set Sees Return Of Survivor Lightfoot

BY LARRY LeBLANC

TORONTO—Back from the brink of death after suffering an abdominal hemorrhage 18 months ago, Canadian contemporary-folk artist Gordon Lightfoot is gearing up to release a new album.

His 20th original solo album in a four-decade career, "Harmony," is being released May 11 in North America by Toronto-based independent Linus Entertainment.

The label is distributed in Canada by Warner Music Canada. In the United States, it is handled by New York-based SpinArt Records and distributed through Rykodisc Records.

This is the 65-year-old singer/songwriter's first original album since leaving Warner Bros. in 1998. Lightfoot signed with Warner's Reprise label in 1970 and went on to cut 14 albums for Warner-affiliated U.S. labels. He earlier recorded five albums in the States for United Artists.

Lightfoot says he is "very happy" about the album being released by the boutique-styled Canadian label, also home to the Canadian Brass and Quartetto Gelato. "They really wanted to work with me," he says.

Linus Entertainment president/CEO Geoff Kulawick adds, "I feel privileged having Gordon. He's an unbelievable songwriter, a consummate artist and a Canadian icon."

UNUSUAL WORKING CONDITIONS

As Lightfoot was preparing for an afternoon sound check for a concert at the Opera House in September 2002 in his native Orillia, Ontario, he had an abdominal hemorrhage in his dressing room. He was taken to McMaster Hospital in Hamilton, Ontario, where he spent the next six weeks in a coma, followed by three months in a hospital bed.

Undaunted, Lightfoot began working on completing "Harmony" two weeks after he awoke from his coma. While bedridden in the hospital, with the help of a headset and a CD player and co-producer Rick Haynes, Lightfoot oversaw instrumental overdubs by his band and mixing of nine tracks he had made as vocal-and-guitar rehearsal recordings of songs he had written in late 2000.



Lightfoot left the hospital in mid-December 2003 and soon afterwards completed production on the album. "I was very happy I was able to do it," he says. "I feel like I really accomplished something." He adds, chuckling, "If you hear a chord or two out of place, you will understand."

"Harmony" possesses its share of gems. The title track, as well as "River of Light," are among the most personalized lyrics penned by Lightfoot; the pop-styled "Inspiration Lady" is catchy.

Also captivating are two tracks—"The No Hotel" and "Shellfish"—taken from Lightfoot's Massey Hall shows in Toronto in 2001.

Lightfoot says, " 'Harmony' is my favorite track. I also like 'River of Light.' It's a positive song about getting away from it all,

(Continued on page 72)

TMCN To Expand

Nordic Company Has Ambitious Plans For Baltic Region

BY JEFFREY DE HART

STOCKHOLM—Entertainment firm the Music Co. Nordic (TMCN) has opened offices in Norway, Denmark and Finland during the past few weeks, with ambitious plans for a Baltic expansion under way.

The company was founded last year by CEO Gert Holmfred, formerly Universal Music Sweden managing director.

"Although our main office is situated in Stockholm, we are not a Swedish company; we are a Nordic company," Holmfred says. "Our structure is not that of a traditional record company operating in several countries. It is one unified artist/brand management company."

After leaving Universal in January 2003, Holmfred launched artist-management firm the Management last spring (*Billboard*, April 26, 2003). The company has rebranded itself

(Continued on page 74)

JAPAN

(OEMPA PUBLICATIONS INC.) 03/10/04

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	HITOMI NO JYUNIN LARC EN CIEL KI/OON
2	7	YASASHIIKISS O SHITE DREAMS COME TRUE UNIVERSAL
3	NEW	TRANSISTOR GLAMOUR GIRL TOKIO UNIVERSAL
4	6	JUPITER AYAKA HIRAHARA DREA MUSIC
5	3	MICHISHIRUBE ORANGE RANGE SONY MUSIC
6	NEW	GLORY DAYS 1788 TOSHIBA/EMI
7	3	MASSHIRO KAZUMASA ODA BMG FUNHOUSE
8	6	HANAMIZUKI HITOTOYO COLUMBIA
9	NEW	AMAENBO AI OTSUKA AVEX TRAX
10	NEW	SPOON/MISSING YOU RYUICHI KAWAMURA COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK	
1	2	QUEEN QUEEN JEWELS—VERY BEST OF QUEEN TOSHIBA/EMI
2	NEW	JYOSHI JUUNI GAKUBOU KI KOU SHINING ENERGY PLATIA ENTERTAINMENT
3	1	CHEMISTRY ONE X ONE DEPSTAR
4	4	LOVE PSYCHEDELICO LOVE PSYCHEDELICO III VICTOR
5	NEW	DREAMS COME TRUE LOVE OVERFLOWS UNIVERSAL
6	5	AYAKA HIRAHARA ODYSSEY DREA MUSIC
7	NEW	CRAZY KENBAND CRAZY KENBAND BEST OLDIES BUT GOODIES SUBSTANCE
8	3	GACKT THE SIX DAY NIPPON CROWN
9	NEW	AYA UETO MESSAGE PONY CANYON
10	7	VARIOUS ARTISTS SORA TREE—TRIBUTE TO TOSHINOBU KUBOTA SONY

UNITED KINGDOM

(THE OFFICIAL UK CHARTS CO.) 03/08/04

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	TOXIC BRITNEY SPEARS JIVE
2	NEW	CHA CHA SLIDE DJ CASPER ALL AROUND THE WORLD
3	1	MYSTERIOUS GIRL PETER ANDRE MUSHROOM
4	NEW	AMAZING GEORGE MICHAEL EPIC
5	NEW	RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE
6	2	THANK YOU JAMELIA PARLOPHONE
7	NEW	DUDE BEENIE MAN FT MS. THING VIRGIN
8	NEW	I MISS YOU BLINK-182 GEFFEN/ISLAND
9	6	HEY YA! OUTKAST ARISTA
10	3	OBVIOUS WESTLIFE S/BMG

ALBUMS

THIS WEEK	LAST WEEK	
1	1	KATIE MELUA CALL OFF THE SEARCH DRAMATICO
2	2	NORAH JONES FEELS LIKE HOME BLUE NOTE
3	NEW	ZERO 7 WHEN IT FALLS ULTIMATE DILEMMA
4	NEW	JAMELIA THANK YOU PARLOPHONE
5	3	JAMIE CULLUM TWENTYSOMETHING UCJ
6	6	BLACK EYED PEAS ELEPHUNK INTERSCOPE
7	5	NO DOUBT THE SINGLES 1992-2003 INTERSCOPE
8	8	OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA
9	4	DURAN DURAN GREATEST EMI
10	16	WILL YOUNG FRIDAY'S CHILD S/BMG

FRANCE

(SNEP/IFOP/TITE-LIVE) 03/05/04

SINGLES

THIS WEEK	LAST WEEK	
1	1	SI DEMAIN . . . (TURN AROUND) ANTONIN KAREEN & BONNIE TYLER EPIC
2	2	SHUT UP BLACK EYED PEAS INTERSCOPE
3	3	COMME DES CONNARDS LES CONNARDS UP MIXEC
4	4	SUPERSTAR JAMELIA PARLOPHONE
5	7	TU SERAS EMMA DAUMAS POLYDOR
6	5	UNE FILLE COMME MOI PRISCILLA JIVE
7	8	IN THE SHADOWS THE RASMUS UNIVERSAL
8	6	ON N'OUBLIE JAMAIS RIEN HELENE SEGARA ORLANDO/EAST WEST
9	9	TANT PIS ROCH VOISINE BMG
10	14	PARCE QU'ON VIENT DE LOIN CORNEILLE WAGRAM

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	LES ENFOIRES LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/EMI
2	2	KYO LE CHEMIN JIVE
3	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
4	NEW	MIOSSEC 1964 PIAS
5	NEW	SANSEVERINO LES SENEGALAISES SAINT GEORGE/COLUMBIA
6	6	CORNEILLE PARCE QU'ON VIENT DE LOIN WAGRAM
7	3	YANNICK NOAH POROMA SAINT GEORGE/COLUMBIA
8	17	BENABAR LES RISQUES DU METIER JIVE
9	4	LORIE ATTITUDES EPIC
10	5	EVANESCENCE FALLEN WIND-UP/EPIC

GERMANY

(MEDIA CONTROL) 03/10/04

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	JUST ONE LAST DANCE SARAH CONNOR FT. NATURAL COLUMBIA
2	1	AUGEN AUF OOMPH! NANSA
3	6	MAD WORLD MICHAEL ANDREWS FT GARY JULES ADVENTURE/SANCTUARY
4	3	TURN ME ON KEVIN LYTTLE ATLANTIC
5	4	TOXIC BRITNEY SPEARS JIVE
6	NEW	LIEBE IST ALLES ROSENSTOLZ ISLAND
7	5	SUPERSTAR JAMELIA PARLOPHONE
8	17	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE
9	NEW	DER LETZTE STERN OVERGROUND POLYDOR
10	2	BEHIND THE SUN ALEXANDER NANSA

ALBUMS

THIS WEEK	LAST WEEK	
1	2	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	NEW	YVONNE CATTERFELD FARBEN MEINER WELT NANSA
3	NEW	BAP SONIEK CAPITOL
4	2	OOMPH! WAHRHEIT ODER PFLICHT NANSA
5	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
6	5	DICK BRAVE & THE BLACKBEATS DICK THIS! WEA
7	6	WIR SIND HELDEN DIE REKLAMATION VIRGIN
8	4	JOSS STONE THE SOUL SESSIONS VIRGIN
9	7	EVANESCENCE FALLEN WIND-UP/EPIC
10	10	SEAL IV WARNER BROS

CANADA

(SOUNDSCAN) 03/20/04

SINGLES

THIS WEEK	LAST WEEK	
1	2	MY IMMORTAL EVANESCENCE WIND-UP/EPIC/SONY MUSIC
2	1	HEY YA! OUTKAST ARISTA/BMG
3	3	MEME LES ANGES AU DE MONTIGNY VIK/BMG
4	4	SUNRISE NORAH JONES BLUE NOTE/EMI
5	8	SOMETHING MORE RYAN MALCOLM VIK/BMG
6	5	BABY BOY BEYONCE FEATURING SEAN PAUL COLUMBIA/SONY MUSIC
7	9	PERFECT SIMPLE PLAN LAVA/WARNER
8	6	SUNRISE SIMPLY RED UNIVERSAL
9	RE	SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL
10	10	ME, MYSELF AND I BEYONCE COLUMBIA/SONY MUSIC

ALBUMS

THIS WEEK	LAST WEEK	
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE/EMI
2	3	EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC
3	2	JOSH GROBAN CLOSER 143/REPRISE/WARNER
4	5	BLACK EYED PEAS ELEPHUNK A&M/INTERSCOPE/UNIVERSAL
5	7	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M/INTERSCOPE/UNIVERSAL
6	6	VARIOUS ARTISTS 2004 GRAMMY NOMINEES GRAMMY/BMG STRATEGIC MARKETING/BMG
7	8	OUTKAST SPEAKERBOXXX/THE LOVE BELOW ARISTA/BMG
8	4	GREAT BIG SEA SOMETHING BEAUTIFUL WARNER
9	NEW	VARIOUS ARTISTS JUNO AWARDS 2004 UNIVERSAL
10	RE	NICKELBACK THE LONG ROAD ROADRUNNER/EMI

ITALY

(FIMI/NIELSEN) 03/09/04

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	AMAZING GEORGE MICHAEL EPIC
2	1	DRAGOSTEA DIN TEI HAIDUCII UNIVERSO
3	2	SHUT UP BLACK EYED PEAS INTERSCOPE
4	4	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
5	3	FUORI DAL TUNNEL CAPA REZZA EXTRALABELS
6	7	TURN ME ON KEVIN LYTTLE ATLANTIC
7	6	TOXIC BRITNEY SPEARS JIVE
8	8	HEY YA! OUTKAST ARISTA
9	13	SUPERSTAR JAMELIA PARLOPHONE
10	NEW	RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	FRANCESCO GUCCINI RITRATTI CAPITOL
2	2	NORAH JONES FEELS LIKE HOME BLUE NOTE
3	5	MINA THE PLATINUM COLLECTION EMI
4	3	MICHAEL BUBLÉ MICHAEL BUBLÉ REPRISE
5	4	TIZIANO FERRO 111 CENTO DINCE CAPITOL
6	7	EROS RAMAZZOTTI 9 ARIOLA
7	9	GIANNA NANNINI PERLE POLYDOR
8	6	ELISA LOTUS SUGAR
9	10	MANNOIA FIORELLA CONCERTI SONY MUSIC
10	8	JOSS STONE THE SOUL SESSIONS CAPITOL

SPAIN

(AFYVE/MEDIA CONTROL) 03/10/04

SINGLES

THIS WEEK	LAST WEEK	
1	1	FUENTE DE ENERGIA ESTOPA ARIOLA
2	NEW	AMAZING GEORGE MICHAEL EPIC
3	10	NI UNA LAGRIMA MAS DAVID BUSTAMANTE VALE MUSIC
4	2	THE UNNAMED FEELING EP METALLICA MERCURY
5	3	LOS LUNNIS NOS VAMOS A LA CAMA LOS LUNNIS SONY MUSIC
6	4	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
7	5	DON'T STOP THE MUSIC BABY ROSA VALE MUSIC
8	NEW	RED BLOODED WOMAN KYLIE MINOGUE PARLOPHONE
9	3	ABRE TU MENTE MEDICINE VALE MUSIC
10	6	TOXIC BRITNEY SPEARS JIVE

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	ESTOPA LA CALLE ES TUYA? ARIOLA
2	1	DAVID BISBAL BULERIA VALE MUSIC
3	NEW	HEROES DEL SILENCIO ANTOLOGIA AUDIOVISUAL CAPITOL
4	2	LOS LUNNIS LOS LUNNIS NOS VAMOS A LA CAMA SONY MUSIC
5	6	FRAN PEREA LA CHICA DE LA HABITACION DE AL LADO DRO
6	5	ANDRES CALAMARO EL CANTANTE DRO
7	NEW	CAMARON DE LA ISLA ALMA Y CORAZON FLAMENCOS UNIVERSAL
8	3	NORAH JONES FEELS LIKE HOME BLUE NOTE
9	4	SOBER REDDO MUXXIC
10	NEW	SARATOGA EL CLAN DE LA LUCHA AVISPA

AUSTRALIA

(ARIA) 03/08/04

SINGLES

THIS WEEK	LAST WEEK	
1	4	SUPERSTAR JAMELIA PARLOPHONE
2	2	WHAT ABOUT ME SHANNON NOLL BMG
3	1	ALL I NEED IS YOU GUY SEBASTIAN BMG
4	NEW	RED BLOODED WOMAN KYLIE MINOGUE FESTIVAL
5	3	MILKSHAKE KELIS VIRGIN
6	5	TURN ME ON KEVIN LYTTLE ATLANTIC
7	6	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
8	NEW	AMAZING GEORGE MICHAEL EPIC
9	7	HERE WITHOUT YOU 3 DOORS DOWN MERCURY
10	8	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	SHANNON NOLL THAT'S WHAT I'M TALKING ABOUT BMG
2	3	PETE MURRAY FEELED COLUMBIA
3	2	NORAH JONES FEELS LIKE HOME BLUE NOTE
4	4	EVANESCENCE FALLEN WIND UP/EPIC
5	NEW	SLIM DUSTY COLUMBIA LANE—THE LAST SEASONS CAPITOL
6	3	BLACK EYED PEAS ELEPHUNK INTERSCOPE
7	4	JACK JOHNSON ON AND ON MOD
8	NEW	SOUNDTRACK WHAT'S THAT SOUND? MUSIC FROM QUEER EYE FOR THE STRAIGHT GUY CAPITOL
9	7	JET GET BORN CAPITOL
10	5	GEORGE UNITY FESTIVAL

THE NETHERLANDS

(MEGA CHARTS BV) 03/08/04

SINGLES

THIS WEEK	LAST WEEK	
1	2	VOORBIJ MARCO BORSATO & DO POLYDOR
2	1	DREAMER/GUSSIE'S SONG DINAND WOESTHOFF BMG
3	3	RAMAGANANA TREBLE CNR
4	4	HEY BOY! KIM-LIAN STRENGHOLT
5	7	STUCK ON YOU JT DIGIDANCE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	2	BOUDEWIJN DE GROOT MET EILAND IN DE VERTE PHONOGRAM
3	3	CHIPZ THE ADVENTURES OF CHIPZ GLAM GLAM
4	7	EVANESCENCE FALLEN WIND-UP/EPIC
5	6	NORAH JONES COME AWAY WITH ME BLUE NOTE

SWEDEN

(GLF) 03/05/04

SINGLES

THIS WEEK	LAST WEEK	
1	1	DING DONG SONG GUNTHER & THE SUNSHINE GIRLS METRONOME
2	NEW	BORTOM TID OCH RUM NINA & KIM BONNIER
3	2	TOXIC BRITNEY SPEARS JIVE
4	8	GODMORGON VARLDEN JIMMY JANSSON MARIANN
5	3	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	NEW	WEEPING WILLOWS PRESENCE VIRGIN
3	2	SARA LOFGREN STARKARE MARIANN
4	3	SEAL IV WARNER BROS.
5	4	PER GESSLE MAZARIN CAPITOL

NORWAY

(VERDENS GANG NORWAY) 03/09/04

SINGLES

THIS WEEK	LAST WEEK	
1	1	TOXIC BRITNEY SPEARS JIVE
2	2	MY IMMORTAL EVANESCENCE WIND-UP/EPIC
3	4	BEHIND BLUE EYES LIMP BIZKIT INTERSCOPE
4	3	SHUT UP BLACK EYED PEAS INTERSCOPE
5	5	SWEET DREAMS MY L.A. EX RACHEL STEVENS POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	
1	1	VARIOUS ARTISTS OLSENBANDEN JR PA ROCKER'N EMI
2	3	NORAH JONES FEELS LIKE HOME BLUE NOTE
3	4	SIMON & GARFUNKEL THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA
4	2	SONDRE LERCHE TWO WAY MONOLOGUE VIRGIN
5	NEW	PET SHOP BOYS POP ART—THE HITS PARLOPHONE

SWITZERLAND

(MEDIA CONTROL) 03/09/04

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	A KISS GOODBYE MUSIC STARS UNIVERSAL
2	6	LOST IN LOVE MUSIC STARS UNIVERSAL
3	2	SUPERSTAR JAMELIA PARLOPHONE
4	1	SHUT UP BLACK EYED PEAS INTERSCOPE
5	3	TURN ME ON KEVIN LYTTLE ATLANTIC

ALBUMS

THIS WEEK	LAST WEEK	
1	1	NORAH JONES FEELS LIKE HOME BLUE NOTE
2	2	MUSIC STARS YOUR FAVOURITES 2 UNIVERSAL
3	4	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	3	SEAL IV WARNER BROS.
5	5	BLACK EYED PEAS ELEPHUNK INTERSCOPE

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

AUSTRIA

(ALISTRIAN IFPI/AUSTRIA TOP 40) 03/08/04

THIS WEEK	LAST WEEK	
		SINGLES
1	1	AUGEN AUF — DOMPHI GUN SUPERS
2	2	ADDICTION — VERENA UNIVERSAL
3	8	BEHIND BLUE EYES — LIMP BIZKIT INTERSCOPE
4	4	SUPERSTAR — JAMELIA PARLOPHONE
5	S	TOXIC — BRITNEY SPEARS JIVE
		ALBUMS
1	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
2	S	NORAH JONES — COME AWAY WITH ME BLUE NOTE
3	2	OOMPHI — WAHRHEIT ODER PFLICHT GUN SUPERS
4	4	JOSS STONE — THE SOUL SESSIONS VIRGIN
5	3	EVANESCENCE — FALLEN WIND-UP/EPIC

BELGIUM/FLANDERS

(PROMUVI) 03/10/04

THIS WEEK	LAST WEEK	
		SINGLES
1	1	1 LIFE — XANDEE ARS
2	2	HIGHER THAN THE SUN — NATALIA ARIOLA
3	4	I DON'T CARE — MILK INC. FT. SILVY ANTLER-SUBWAY
4	3	RAIN DOWN ON ME — KANE RCA
5	6	SPRING — JAN ZONDER VREES STUDIO 100
		ALBUMS
1	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
2	NEW	NOVASTAR — ANOTHER LONELY SOUL WEA
3	2	MAGNUS — THE BODY GAVE YOU EVERYTHING ISLAND
4	6	NORAH JONES — COME AWAY WITH ME BLUE NOTE
5	S	SPRING — SPRING STUDIO 100

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 03/09/04

THIS WEEK	LAST WEEK	
		SINGLES
1	1	TURN ME ON — KEVIN LYTTLE ATLANTIC
2	NEW	AMAZING — GEORGE MICHAEL EPIC
3	2	SWEET DREAMS MY L.A. EX — RACHEL STEVENS POLYDOR
4	S	MILKSHAKE — KELIS VIRGIN
5	3	BEHIND BLUE EYES — LIMP BIZKIT INTERSCOPE
		ALBUMS
1	NEW	SWAN LEE — SWAN LEE PLAYGROUND
2	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
3	4	SIMON & GARFUNKEL — THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA
4	8	TUE WEST — TUE WEST UNIVERSAL
5	12	TIM CHRISTENSEN — MONEYBURST CAPITOL

PORTUGAL

(CAPIF) 03/09/04

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
2	2	RUSSELL WATSON — THE VOICE FAROL
3	3	EVANESCENCE — FALLEN WIND-UP/EPIC
4	6	BLACK EYED PEAS — ELEPHUNK INTERSCOPE
5	5	JOSS STONE — THE SOUL SESSIONS VIRGIN
6	4	SEAL — IV WARNER BROS.
7	8	SIMPLY RED — HOME SIMPLYRED.COM
8	17	MARIA RITA — MARIA RITA WARNER BROS.
9	24	SHANIA TWAIN — UP! MERCURY
10	10	TONY CARREIRA — AO VIVO NO PAVILHAO ATLANTICO ESPACIAL

IRELAND

(IRMA/CHART TRACK) 03/05/04

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	TOXIC — BRITNEY SPEARS JIVE
2	1	MILKSHAKE — KELIS VIRGIN
3	S	MYSTERIOUS GIRL — PETER ANDRE MUSHROOM
4	NEW	AMAZING — GEORGE MICHAEL EPIC
5	4	DANCE WITH MY FATHER — LUTHER VANDROSS BMG
		ALBUMS
1	2	NORAH JONES — COME AWAY WITH ME BLUE NOTE
2	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
3	S	PADDY CASEY — LIVING COLUMBIA
4	3	KATIE MELUA — CALL OFF THE SEARCH DRAMATICO
5	20	LEANN RIMES — THE BEST OF CURB/LONDON

FINLAND

(IVEI) 03/09/04

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	LOVE IS LIKE A SONG — NANNA PAKARINEN RCA
2	1	HYVA IHMINEN — TIMO RAUTIAINEN & TRIO NISKALAUKAUS RANCH
3	2	FUNERAL SONG — THE RASMUS PLAYGROUND/UNIVERSAL
4	7	EI KOSKAAN ENAA — OJONKMAR GOOD SON
5	NEW	COMEBACK — NYLON BEAT MEDIAMUSTIKKI
		ALBUMS
1	2	ERI ESITTAJIA — IDOLS RCA
2	3	NORAH JONES — FEELS LIKE HOME BLUE NOTE
3	1	NEWLJA RUUSUA — KARELIA EXPRESS PARLOPHONE
4	2S	SIMON & GARFUNKEL — THE ESSENTIAL SIMON & GARFUNKEL COLUMBIA
5	4	EVANESCENCE — FALLEN WIND-UP/EPIC

HUNGARY

(MAHASZ) 03/05/04

THIS WEEK	LAST WEEK	
		SINGLES
1	9	UTON — UNIQUE MAGNEOTON
2	1	TOXIC — BRITNEY SPEARS JIVE
3	3	SZEXT RGY — TANKCSAPDA SONY MUSIC
4	2	2000 EV — DRAFT MAGNEOTON
5	NEW	SHUT UP — BLACK EYED PEAS INTERSCOPE
		ALBUMS
1	2	NOX — BUVOLET UNIVERSAL
2	1	MC HAWER FT. TEKKO — KIMEGYEK A TEMETODE MAGNEOTON
3	S	FILMZENE — MAGYAR VANDOR BMG
4	3	MATYI ES AN HEGEDUS — NEWCSI NECSI EMI
5	4	CSERH TI ZSUZSA — BEST OF BMG

POLAND

(ZWIZEK PRODUCENTOW AUDIO VIDEO) 03/05/04

THIS WEEK	LAST WEEK	
		ALBUMS
1	10	ANIA — SAMOTNOSC PO ZMIERZCHU POLSKI RADIO
2	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
3	2	CZESLAW NIEMEN — ZLOTA KOLEKCJA POMATON
4	4	ANITA LIPNICKA & JOHN PORTER — NIEPRZYZWOITE PIOSENKI POMATON
5	S	JEDEN OSIEM — WIDEOTEKA UMC RECORDS
6	3	VARIOUS ARTISTS POL — RADIO ZET TYLKO WIELKIE PRZEBOJE... MAGIC
7	9	SOUNDTRACK—NIGDY W ZYCIU — NIGDY W ZYCIU BMG
8	16	SISTARS — SILA SIOSTR WIELKIE JOL
9	7	VARIOUS ARTISTS POL — NAJLEPSZA MUZYKA DO USLYSZENIA SONY MUSIC
10	8	ZIPERA — DRUGA STRONA MEDALU PROSTO

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B. BMG, E. EMI, I. Independent, S. Sony, U. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BLACK EYED PEAS Elephunk (U)			6			4		6		7
EVANESCENCE Fallen (S)				9	10	2		4		4
NORAH JONES Feels Like Home (E)	1		2	1	3	1	3	3	2	1
OUTKAST Speakerboxxx/The Love Below (B)	6		8			7				
JOSS STONE The Soul Sessions (E)				8					10	10

Billboard® EUROCHARTS

Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries.

03/10/04

THIS WEEK	LAST WEEK	
		SINGLES SALES
1	S	TOXIC — BRITNEY SPEARS JIVE
2	1	SHUT UP — BLACK EYED PEAS INTERSCOPE
3	2	SUPERSTAR — JAMELIA PARLOPHONE
4	NEW	AMAZING — GEORGE MICHAEL EPIC
5	6	SI DEMAIN . . . (TURN AROUND) — ANTONIN KAREEN & BONNIE TYLER EPIC
6	3	TURN ME ON — KEVIN LYTTLE ATLANTIC
7	4	HEY YA! — OUTKAST ARISTA
8	NEW	RED BLOODED WOMAN — KYLIE MINOGUE PARLOPHONE
9	14	MAD WORLD — MICHAEL ANDREWS FT GARY JULES ADVENTURE/SANCTUARY
10	9	COMME DES CONNARDS — LES CONNARDS LIP MUSIC
11	NEW	JUST ONE LAST DANCE — SARAH CONNOR FT. NATURAL COLUMBIA
12	NEW	CHA CHA SLIDE — DJ CASPER ALL AROUND THE WORLD
13	7	MYSTERIOUS GIRL — PETER ANDRE MUSHROOM
14	8	AUGEN AUF — OOMPH! GUN SUPERS
15	12	MILKSHAKE — KELIS VIRGIN
16	20	TU SERAS — EMMA DAUMAS POLYDOR
17	23	BEHIND BLUE EYES — LIMP BIZKIT INTERSCOPE
18	21	IN THE SHADOWS — THE RASMUS PLAYGROUND/UNIVERSAL
19	NEW	I MISS YOU — BLINK 182 GEFFEN
20	10	THANK YOU — JAMELIA PARLOPHONE
		ALBUM SALES
1	1	NORAH JONES — FEELS LIKE HOME BLUE NOTE
2	2	NORAH JONES — COME AWAY WITH ME BLUE NOTE
3	3	EVANESCENCE — FALLEN WIND-UP/EPIC
4	6	JOSS STONE — THE SOUL SESSIONS RELENTLESS/VIRGIN
5	S	DIDO — LIFE FOR RENT CHEEKY/ARISTA
6	7	KATIE MELUA — CALL OFF THE SEARCH DRAMATICO
7	4	BLACK EYED PEAS — ELEPHUNK INTERSCOPE
8	9	OUTKAST — SPEAKERBOXX/THE LOVE BELOW ARISTA
9	NEW	ZERO 7 — WHEN IT FALLS ULTIMATE DILEMMA
10	NEW	YVONNE CATTERFELD — FARBEN MEINER WELT HANSA
11	11	SEAL — IV WARNER BROS.
12	100	JAMELIA — THANK YOU CAPITOL
13	10	OOMPH! — WAHRHEIT ODER PFLICHT GUN SUPERS
14	8	NO DOUBT — THE SINGLES 1992-2003 INTERSCOPE
15	NEW	BAP — SONEK CAPITOL
16	12	THE DARKNESS — PERMISSION TO LAND ATLANTIC/MUST DESTROY
17	13	BRITNEY SPEARS — IN THE ZONE JIVE
18	17	FRANZ FERDINAND — FRANZ FERDINAND DOMINO
19	NEW	LES ENFOIRES — LES ENFOIRES DANS L'ESPACE RESTO DU COEUR/BMG
20	20	KYO — LE CHEMIN JIVE
		RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Music Control

03/10/04 — music control

THIS WEEK	LAST WEEK	
1	1	SHUT UP — BLACK EYED PEAS INTERSCOPE
2	2	SUPERSTAR — JAMELIA PARLOPHONE
3	3	IT'S MY LIFE — NO DOUBT INTERSCOPE
4	4	HEY YA! — OUTKAST ARISTA
5	6	TURN ME ON — KEVIN LYTTLE ATLANTIC
6	5	LIFE FOR RENT — DIDO BMG
7	7	AMAZING — GEORGE MICHAEL AEGEAN/SONY
8	9	TOXIC — BRITNEY SPEARS JIVE
9	8	RED BLOODED WOMAN — KYLIE MINOGUE PARLOPHONE
10	11	PARCE QU'ON VIENT DE LOIN — CORNEILLE WAGRAM
11	10	TOO LOST IN YOU — SUGABABES ISLAND
12	15	IN THE SHADOWS — THE RASMUS PLAYGROUND/UNIVERSAL
13	14	POWERLESS (SAY WHAT YOU WANT) — NELLY FURTADO DREAMWORKS
14	12	GOD IS A DJ — PINK ARISTA
15	13	BEHIND BLUE EYES — LIMP BIZKIT INTERSCOPE
16	17	TAKE ME TO THE CLOUDS ABOVE — LMC VS U2 ALL AROUND THE WORLD
17	21	LEFT OUTSIDE ALONE — ANASTACIA COLUMBIA
18	20	L'ORPHELIN — WILLY DENZEL LIP MUSIC
19	18	MY IMMORTAL — EVANESCENCE WIND-UP/EPIC
20	22	NOT IN LOVE — ENRIQUE IGLESIAS UNIVERSAL

Keane Young Things Make U.K. Waves

Hotly tipped young three-piece **Keane** is the band on everyone's must-see list in the United Kingdom right now. **Tom Chaplin** (vocals), **Richard Hughes** (drums) and **Tim Rice-Oxley** (piano) grew up together in Sussex and formed the band in 1997. The trio played its first live shows in 2002. It landed a deal with indie label **Fierce Panda**, and debut single "Everybody's Changing" has since been hailed the imprint's strongest-ever release. That in itself was a considerable accolade, given



KEANE: ALBUM DUE IN MAY

that Fierce Panda also gave a start to the likes of **Idlewild**, **Supergrass** and **Coldplay**, each of which moved on to major-label success with EMI in the United Kingdom. Coldplay is one reference point for Keane's delicate but anthemic rock. The band is now signed to Universal Island, and the single "Somewhere Only We Know" is making waves at U.K. radio. The act is currently on tour opening for **Travis**, with headline dates scheduled to coincide with an April reissue of "Everybody's Changing." Keane's debut album is due in May.

STEVE ADAMS

BACK TO WORK: "Vidomar," by **Omar Pedrini**, formerly of Italian rock group **Timoria**, is the first album on **Panorama Records**, the Milan-based indie founded by **Eros Ramazzotti's** manager, **Roberto Galanti**. The album, which was licensed by management company **Cose di Musica**, was released March 5, along with the single "Lavoro Inutile," and showcased at the Sanremo Festival in the same week. With industry body **FIMI** boycotting this year's Sanremo event in a row about expenses, Pedrini's decision to participate was risky. But "I felt I had nothing to lose. I've been out of work for the last two years," he said in a press report.

MARK WORDEN

GERMAN SIGNS: Laith Al-Deen undertakes a major German tour at the end of March to support his third album, "Für Alle" (Sony), which shot to No. 1 on its release in late January. **Sony Germany** managing director **Boris Löhe** says the success of Al-Deen, the son of Iraq-German parents, is further proof that the patient development of new German-language acts is paying dividends. Al-Deen won the 2003 Echo award in the rock/pop national category. The label has just released "Zeichen der Zeit," an album featuring Al-Deen and 14 other German-speaking artists, with proceeds going to the World Vision charity.

WOLFGANG SPAHR

TURNING IT UP: Amp Fiddler is the latest in a long line of American acts finding a fan base in Europe. His debut album, "Waltz of A Ghetto Fly" (**Genuine**), was released across Europe Jan. 26 through PIAS, after a brace of EPs that performed strongly in France, Holland and the United Kingdom. Media reaction to Amp Fiddler's warm, genre-hopping music has been positive. Yet he has still not been able to secure an American release. "I'm sure there's someone there who will get it, but I haven't met that person yet," he admits. A showcase in Miami this month should help his cause. The first single from the album, "I Believe In You," was released March 8 in Europe. The video has been receiving spot plays on key European TV channels.

GARY SMITH

MATTER OF FACT: "A Whisper and a Sigh" is the debut album from **Syd Matters**, a French singer/songwriter (aka **Jonathan Morali**) who is being likened to **Badly Drawn Boy**. With no marketing support, the album has sold well in France since its August release on **Chronowax Records/V2 International** and is now being launched internationally—aided by the fact that Morali sings entirely in English. "I've always listened to English and American music, so it's more natural for me," he explains. "It also means I can say things I'd be too polite to say in my mother tongue." "A Whisper and a Sigh" is released April 5 throughout Western Europe; Japanese and U.S. release dates are to be confirmed.

JAMES MARTIN

Global Pulse™



Nigel Williamson, Editor
nwilliamson@billboard.com

Spanish Indies Thrive

As Majors Cut Back, Smaller Labels Pick Up The Slack

BY HOWELL LLEWELLYN

MADRID—Spanish artists and music entrepreneurs are setting up their own labels at the rate of almost one each working day, as crisis-hit major labels cut back on local rosters.

In total, 233 new labels were registered in Spain last year, according to statistics published by authors and publishers society SGAE. The increased activity comes at a time when the Spanish market is struggling to deal with the effects of piracy and illegal downloading.

Labels body AFYVE estimates the current physical piracy rate at 25%, and its new shipment figures show the Spanish market had its second consecutive year of substantial decline in 2003 (see Newsline, this page).

"The number of new labels being registered with us in the midst of the crisis is startling," says Angel de la Vega, manager of sound-carrier rights at SGAE's mechanical reproduction department.

The label launch figure represents a 46% increase on the 160 recorded in 2001 and compares favorably with 187 launches in 2002.

ALTERNATIVE ROUTE FOR ARTISTS

The labels emerging in 2003 ranged from the Spanish affiliate of U.K.-based V2 to one-off imprints set up to release album projects by artists who found no other way to get their material issued. Highly rated Madrid folk group La Musgaña, for example, founded its own Lubican Records label to release an album ("Temas Profanos") in 2003 after a six-year recording hiatus.

"Before, the artists went to an established major or indie label to negotiate a deal, but that option is being closed," de la Vega says. "It is also now very cheap to make your own record."

One factor making it relatively easy to launch a label in Spain is that SGAE—which has some 60,000 members—takes care of the basic paperwork for free. "The attraction is not just that it costs nothing to register the new label legally but that an artist is saved all the bureaucratic hassle," de la Vega explains.

De la Vega says there are 1,100 record labels registered in Spain, of which some 750 are classed as active, "meaning they have released a sound carrier in the past 12 months."



GONZÁLEZ: LAUNCHED VARSOVIA RECORDS

Singer/songwriter Quique González, formerly a Universal Spain artist, created the Varsovia Records label to release his fourth album, "Kamikazes Enamorados," in October 2003. González says he decided to set up Varsovia Records "with my girlfriend and two other partners" because he was uncomfortable with aspects of the setup at the major.

"Kamikazes Enamorados," distributed by Barcelona indie label Discmedi, has shipped 10,000 units in Spain "without any commercial radio airplay," González says.

González says his relationship with Universal soured after a contractual dispute regarding the recording of his third album, "Pájaros Mojados," in 2002. He claims that he objected to having to accept what he calls "an American-style contract" for the album, which saw him being paid a royalties-in-advance lump sum.

"Out of that I had to pay for everything: the studio, the mastering and so on," he says. "This contract system is almost unheard-of in Spain, because it is very difficult for the artist to make any money."

Although some of the new labels are very much one-off operations, others have emerged in recent times and established themselves as fixtures on the indie scene. One of the 160 labels launched in 2001, for example, was Madrid-based Mushroom Pillow. It was set up by three friends who all previously had various odd jobs in the Spanish music industry, co-founder Patricia García explains.

The trio had set up a mail-order music company under the same name in 1997. "We now have 14 artists signed to us, operate several licenses and promote the product in Spain of Swedish indie label Labrador," she says.

The most successful release to date on the label is singer/songwriter Deluxe's second album, "If Things Were to Go Wrong" (2003), which has shipped 10,000 units domestically, according to the label. Mushroom Pillow product is distributed by El Diablo, part of music conglomerate Gran Via Musical.

Lightfoot

Continued from page 69

getting away by yourself."

Linus Entertainment is servicing Canadian radio and video outlets with "Inspiration Lady" at the end of this month. In the States, the label has licensed three tracks to iTunes: "Inspiration Lady," "River of Light" and "Flying Blind."

INFLUENTIAL ARTIST

Lightfoot has greatly influenced a generation of Canadian performers. Acts as diverse as Elvis Presley, Bob Dylan, Marty Robbins, Johnny Cash, Sarah McLachlan and Jane's Addiction have recorded his compositions.

"Beautiful—A Tribute to Gordon Lightfoot," a 15-track compilation released in 2003, included renditions of Lightfoot's songs by such leading Canadian acts as Bruce Cockburn, Ron Sexsmith, Cowboy Junkies and the Tragically Hip.

The project is a joint venture of Ottawa-based NorthernBlues Music and Toronto's folk-based Borealis Recording Co.

Lightfoot was one of the five first inductees into the Canadian Songwriters Hall of Fame at a gala Dec. 3, 2003, in Toronto. He received his award from fellow Canadian singer/songwriter Tom Cochrane.

"He's every bit a deeply branded part of our collective sense of Canadian identity and culture as Robbie Burns is to the Scots and James Joyce is to the Irish," Cochrane says.

Asked to assess his career, Lightfoot says, "I took it to the best level I could take it to. My place is like being on a totem pole. Top to bottom, I'd be hanging out in the midrange somewhere. I can do things the way I want to do them. I don't have to sell zillions of records."

Lightfoot is determined that "Harmony" will not be his last album and that he will perform again, perhaps as early as this fall.

Despite Canadian media reports to the contrary, his larynx was not damaged by a tube inserted into his windpipe during surgery.

"I have a rehearsal schedule planned, and I have a bunch of ideas for another album," he says. "It all depends on how my health pans out over the next few months. I may pick up a tour in the fall for 10 days and see how I do. The voice is fine. I'll know by May or June if I'm going to keep on doing this or not."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

George Michael's 1998 double-CD best-of album, "Ladies and Gentlemen" (Epic), collected its sixth International Federation of the Phonographic Industry Platinum Europe Award in February, marking total shipments of 6 million units in the region. March 15 sees the European release of Michael's new album, "Patience," his first since re-signing with Sony in November 2003. Four other albums picked up IFPI Platinum Europe awards in February; the awards recognize album shipments of 1 million or more units across Europe. The Black Eyed Peas' 2003 set, "Elephunk" (A&M), and Celine Dion's 1996 album "Live à Paris" (Columbia) passed the double-platinum milestone. Australian songstress Delta Goodrem's 2003 debut, "Innocent Eyes," and Norah Jones' sophomore album, "Feels Like Home" (Blue Note/Parlophone), both hit the 1 million mark. **LARS BRANDLE**

The value of recorded-music shipments in Italy in 2003 fell 7.69% from the previous year to 314 million euros ($392 million), according to new figures from Italian industry body FIMI. Volume fell 7.87% to 36 million units. CD album shipments fell 3.26% in value to 306.5 million euros ($383 million) and 1.49% in volume to 33.7 million units. The diminishing CD-single format fell 18.2% in value to 7.7 million euros ($9.6 million) and 18.6% in units to 2.5 million. **MARK WORDEN**

Warner Music Asia Pacific president Lachie Rutherford added duties as chairman/CEO of Warner Music International's Japanese affiliate March 1. Hong Kong-based Rutherford replaces Hiroshi Inagaki, who retired as Warner Music Japan chairman/CEO on the same date. All WMJ department heads now report directly to Rutherford, who runs the company on a day-to-day basis alongside WMJ president Takashi Yoshida. "I am confident that under Lachie Rutherford's great leadership, WMJ will rise to the challenges and considerable opportunities in the Japanese marketplace," says WMI chairman/CEO Paul-Rene Albertini, to whom Rutherford continues to report. **STEVE McCLURE**

Recorded-music shipments in Greece fell in value by 8.6% to 56 million euros ($69.5 million) in 2003, down from 61.3 million euros ($76 million) the previous year, according to the local affiliate of the International Federation of the Phonographic Industry. Total unit shipments dropped 6.8% to 7.15 million units. According to IFPI Greece GM Ion Stamboulis, the effects of physical piracy have seen the value of the Greek music market fall by 25% during the past three years. "If this uncontrolled situation persists, the future of Greek song is bleak," says Stamboulis, who claims that the Greek authorities are not tackling the piracy problem with sufficient vigor. **MARIA PARAVANTES**



STAMBOULIS

Maarten Steinkamp, BMG international and Germany/Switzerland/Austria president, is taking on the operational responsibilities of BMG G/S/A Munich-based executive VP Andre Finkenwirth with immediate effect. The latter is exiting the company; no reason has been given. New York-based Steinkamp also has global responsibility for the BMG Latin division. Finkenwirth took the BMG role in October 2002. He was previously chairman of German broadcaster Hot Networks. Finkenwirth originally joined BMG in 1993 and became CFO for G/S/A one year later. He left to join Hamburg-based indie Edel Music as COO in 2000. Finkenwirth will remain with BMG short-term to handle a variety of projects, including the interim representation of BMG on the board of the German branch of the International Federation of the Phonographic Industry. **WOLFGANG SPAHR**

Spain's recorded-music market fell 7% in volume and value in 2003, although a rise in sales of music titles on DVD and a strong singles performance meant that the drop was less severe than expected. The decline was less steep than in 2002, when revenue fell 16% and units fell 18%. In 2003, total unit shipments fell to 56.2 million from 60.2 million, and revenue also fell to 493.2 million euros ($601.7 million) from 530.3 million euros ($646.8 million) in the previous year, according to labels body AFYVE. Shipments of music-related DVD titles rose 206.6% to 1.4 million units, with a jump in revenue terms of slightly less than 300% to 14.5 million euros ($17.7 million). Boosted by the success of material from reality-TV talent show "Operación Triunfo," singles reversed several years of decline, increasing 79.7% to 3.5 million units. CD-album shipments fell 9.6% to 50.1 million units; cassette shipments fell 56.9% to 937,000. **HOWELL LLEWELLYN**

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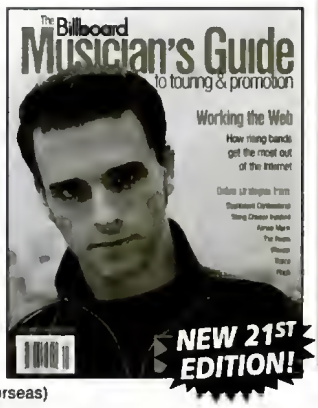
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Victoires

Continued from page 69

talent, but its broadcast failed to catch the imagination of the nation's viewers. Shown on national public network France 2, the live telecast attracted 3.3 million viewers, down from last year's 4 million. It captured an 18.5% audience share, a fall from 2003's 27%.

AWARDS ARE 'ESSENTIAL'

Those figures may have disappointed but do not throw the future of the event into question, according to BMG France president Christophe Lameignère. "The Victoires are not only worthwhile; they're essential," he says.

Lameignère is also president of awards organizer L'Association des Victoires de la Musique; in that role, he heads the academy of 1,500 industry professionals that picks the winners each year. He insists the awards remain vital for the domestic industry, claiming that "people are sick of the reality TV and nostalgic 'medley' programs" that otherwise represent the only prime-time music fare in France.

Lameignère suggests that by promoting and honoring new talent, the Victoires can help turn around the French music business. "The answer to the industry's current crisis," he suggests, "resides just as much in encouraging artistic dynamism" as it does in fighting piracy.

He says he wants the Victoires to be "somewhere where we take the risk of showing artists who don't usually get prime-time exposure."

Rock band Kyo—with an average age of 23—and rock trio Mickey 3D won three awards each at this year's ceremony. Kyo was named live newcomer of the year and also won best newcomer album and newcomer artist/group of the year categories. The act's album, "Le Chemin" (Jive/BMG), has sold more than 1 million copies in France.

"We're very proud of them," Lameignère says, "especially considering they were unheard-of a year ago."

Unlike its younger rival the annual NRJ Music Awards, the Victoires are reserved for French-language artists only. Kyo also won four trophies at the NRJ Music Awards during the MIDEM trade fair in Cannes this January.

Virgin signing Mickey 3D, which released its first album in 1999, won in the best video and best single categories at the Victoires, and its 2003 set, "Tu Vas Pas Mourir de Rire," was named best pop/rock album (Virgin). Chapeau calls the act's achievement "colossal. It proves that artist development works. Three year's hard work has paid off."

Prior to the awards, the album—the band's third—had shipped more than 280,000 copies. Retail sources expected that figure to have doubled within days of the broadcast.

Mickey 3D singer Mickael Furnon was also one of the evening's most outspoken critics of the government, taking culture minister Jean-Jacques Aillagon to task over the status of casual entertainment workers in France.

Other newcomers leaving the ceremony with an award included Carla Bruni (best female artist), whose debut album, "Quelqu'un M'a Dit" (Naïve), shipped more than 1 million units in France; *chanson* artist Benabar for best album ("Les Risques du Metier" on Jive/BMG); and female rapper Diam's (best hip-hop/rap album) for her debut album, "Brut de Femmes" (Hostile/EMI).

MINIMAL SALES BOOST

Although labels welcomed the Victoires' focus on new talent, it was held by some to have contributed to the decline in audience figures. "The show didn't catch on with the general public, as there weren't enough big stars," suggests Isabelle Fiault, Paris-based head of music for Virgin Stores, France's second-largest specialist music retailer.

Fiault says that the Victoires had a small, immediate impact on sales this year. At the flagship Champs Elysees Megastore (one of the few music outlets in France to open on Sundays), only two acts showed any real sales increase the day after the awards, she says. Kyo sold almost half the number of albums in one day that it had sold in the preceding week; singer/songwriter Tété (Epic) doubled his sales, despite leaving the Victoires empty-handed.

The Victoires' organizers are investigating the possibility of exporting a TV version of its classical awards show. This year's classical event took place Feb. 11.

"We want to export the idea that quality music needs to be shown to the general public via television," organizing committee general secretary Enrico Della Rosa says, "as not many programs today serve that showcase role." The classical Victoires would showcase artists from throughout Europe, not just from the host country, he adds.

Della Rosa says that a show honoring music for films and TV might also be considered for export. As with classical music, both these categories are considered by the organizers to be more "universal" than French pop and rock music. Should a classical event be successful internationally, Della Rosa says a European pop/rock Victoires could be considered.

TMCN

Continued from page 69

as TMCN.

Holmfred has since hired Sanna Johansson, formerly managing director of Sony/Universal joint-venture compilations label Most Wanted Records, as brand manager. Johansson is spearheading TMCN's compilations development. International Federation of the Phonographic Industry Sweden's CFO Björn Blomqvist was also hired to take that role at TMCN.

Holmfred says TMCN offers its artists comprehensive deals that extend from management to recording and publishing contracts. The company also exploits its merchandising rights and takes a management fee on earnings from such outside activities as touring and sponsorship.

He says the difficulty in regularly turning profits on physical sales within the Nordic region led him to consider developing a comprehensive package deal that would enable TMCN to exploit an artist's various assets outside the realm of a standard record deal.

"We are sure our 'P&L' will look good with this business model," Holmfred says. With a "traditional" business model for a label in the Nordic region, he says, "it is extremely hard to get a financial upside, even with success, if you are not exporting. And that is not happening in many cases.

"The sales from a gold album in Sweden, for example [30,000 units shipped], are equal to approximately 3 million Swedish kronor [$405,000]," Holmfred continues. "A marketing and promotion budget would be around 800,000 to 1 million kronor [$108,000 to $135,000]. Everybody understands that there is no profit in such a venture."

Outside its Stockholm headquarters, the company has local marketing and A&R offices in Helsinki, Copenhagen and Oslo.

It has also set up a publishing operation in Tallinn, Estonia, headed by Baltic region marketing director Lauri Laubre. By the end of 2004, a full-fledged office for all the company's Baltic operations will be established under Laubre in Tallinn.

Meanwhile, the publishing operation will lay the groundwork for that launch and attempt to capitalize on TMCN's publishing activities. There will eventually be marketing and promotions offices in all three Baltic countries: Estonia, Latvia and Lithuania.

Although Holmfred stresses that he is not touting TMCN's model as "the future of the music business," he says that it makes sense in smaller territories, "where production and marketing cost more proportionally to the bigger markets." He adds: "You either need to exploit a bigger share of the artists' assets or increase the size of your base market."



BLOMQVIST, LEFT, AND HOLMFRED: WILL HELP STEER TMCN

Stockholm-based Bonnier Amigo Distribution handles TMCN's physical distribution in Scandinavia and the Baltics. Holmfred says TMCN is also looking to build its own recording studios in partnership with an as-yet-unnamed production company.

With more than 32 million people in the combined Nordic/Baltic regions, Holmfred says he sees positioning in a larger market and taking a comprehensive approach to artist deals as key to promoting local talent in the region.

TMCN, he says, will also attempt to exploit its artists and brands on a Pan-European and international level, breaking artists locally through "networking" with overseas companies.

The company's debut release was Swedish-Latina artist Javiera's single "Vamos a Gozar" in October 2003. A second single, "Line of Fire," will be released March 15, with an album due March 29. Other artists signed directly to TMCN include Tina Stenberg, Zifa, Mary Onettes, Judah and Leon.

Artists with management-only deals include Swedish Polar/Universal signing Fredrik Kempe, whose sophomore set, "La Boheme," is due this spring.

Kempe backs Holmfred's vision of a new business model. "Sweden is such a small market," he says, "and to be only a record company is not enough. You have to have a publishing company and other business interests as well. If you are an artist in Sweden, what you really make money on is performing in concerts. It's too small a market to survive on record sales alone."

Legal Matters

Continued from page 21

Judge **Willis Hunt** authorized a subpoena but required that Cox be given 25 days before complying with it, to give subscribers time to object to identification if desired. The case is **Motown Record Co.** v. Does 1-252.

Meanwhile, the judges who are hearing **Virgin Records** v. Does 1-44 (filed in Atlanta seeking to subpoena the identity of alleged file sharers whose ISP is **Earthlink**) and **BMI Recordings** v. Does 1-199 (filed in Washington, D.C., against defendants whose ISP is **Verizon**) are still mulling the issues presented by amici, according to the EFF.

WHO'S NEWS: John Rosenberg has joined **Sullivan & Worcester** in New York as chairman of the entertainment and media litigation group. Rosenberg, whose clients include **Ricky Martin, Ruben Blades, Naomi Campbell, Mya, Shakira** and **98°**, previously was a partner with **Epstein Becker & Green.**

Matt Oppenheim has joined **Jenner & Block** in Washington, D.C., as a partner with the firm's entertainment group. Oppenheim previously was senior VP of business and legal affairs for the **Recording Industry Assn. of America**, where he was the lead litigator in file-sharing cases involving **Napster, Aimster, Grokster, AudioGalaxy** and **Verizon.**

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UPN Snags Elliott; Hip-Hop Network Launches

It was bound to happen. Music talent-contest fever has been sweeping across TV networks, and UPN finally has a series of its own.

UPN has teamed with **Missy Elliott** for a new reality show/contest with the working title "Missy Elliott Project." The show will select aspiring performers to accompany Elliott on an upcoming tour, during which the finalists will compete to become potential hip-hop stars.

Grammy Award-winning Elliott is co-executive producer of the series. Auditions for the show conclude March 19. The show's producers say they are looking for an all-around entertainer who can sing, dance and rap. More audition information can be found at upn.com.

In related news, **Paramount Domestic Television** is launching a new syndicated hip-hop dance contest titled "Dance 360." The show, which debuts this fall, has already been sold to **Viacom Television Station Group's** TV stations that are owned and operated by UPN. (Viacom is the parent company of Paramount and UPN.) The hosts of the new show are **Kel Mitchell** (of **Nickelodeon's** "Keenan and Kel" fame) and **Onyx** member **Fredro Starr.**

NEW MUSIC VIDEO NETWORK: It seems as if every year there are entrepreneurs who announce that they are starting a new national music video network. The few that do end up on the air have an uphill battle competing against the **Viacom** channels (such as **MTV, VH1, MTV2, CMT** and **BET**) that dominate the marketplace.

The Real Hip-Hop Network is aiming to beat those odds. Owned by Washington, D.C.-based parent company **SSM Media and Entertainment Group**, the network plans to roll out to 10 million to 15 million U.S. households this year, with cable/satellite distributor **OlympuSAT** as its initial affiliate.

SSM president/CEO **Antonn Muhammad** tells *Billboard* that the Real Hip-Hop Network will have about 80% music content and have a target audience of 18- to 34-year-olds.

Muhammad states, "We're going to play all types of hip-hop, even on independent labels and unsigned artists. We'll let the audience decide which videos we'll play the most."

Muhammad says SSM chairman **Bryan Tucker** will be the network's programming director; **Clark Kent** will be the music director.

Anyone interested in servicing the Real Hip-Hop Network can send videos and other materials to the network's mailing address at 1101 Pennsylvania Ave. NW, 6th Floor, Washington, D.C. 20004.

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By Carla Hay
chay@billboard.com

JANET'S EXIT: Janet Jackson has bowed out of the **Lena Horne ABC** TV movie, which was to feature Jackson starring as Horne.

Jackson's departure came after pressure from Horne, who reportedly wanted Jackson off the project after Jackson's breast-baring publicity stunt at the Feb. 8 Super Bowl.

Craig Zadan and **Neil Meron**, the executive producers of the movie, quit the project in a show of support for Jackson. It is now unknown if the movie will ever be made, and ABC had no comment.



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7. USHER, YEAH
8. PETEY PABLO, FREEK A-LEEK
9. MASTER P, THEM JEANS
10. BEYONCE, ME MYSELF AND I
11. DAVID BANNER, CRANK IT UP
12. T.I., RUBBER BAND MAN
13. MISSY ELLIOTT, I'M REALLY HOT
14. AVANT, DON'T TAKE YOUR LOVE AWAY
15. J-KWON, TIPSY
16. SEAN PAUL, I M STILL IN LOVE WITH YOU
17. BUBEN STUDDARD, SORRY 2004
18. ALICIA KEYS, YOU DON'T KNOW MY NAME
19. JAGGED EDGE, WHAT'S IT LIKE
20. TAMIA, QUESTIONS
21. YING YANG TWINS, SALT SHAKER
22. JUVENILE, IN MY LIFE
23. TRILLVILLE, NEVA EVA
24. MEMPHIS BLEEK, ROUND HERE
25. OUTKAST, THE WAY YOU MOVE
26. ASHANTI, BREAK UP 2 MAKE UP REMIX
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28. YOUNGBLOODZ, LEAN LOW
29. BEENIE MAIN, DUDE
30. JAY-Z, ENCORE
31. KELIS, MILKSHAKE
32. CARL THOMAS, SHE IS
33. SLEEPY BROWN, I CAN'T WAIT
34. KANYE WEST, THROUGH THE WIRE
35. JAY-Z, DIRT OFF YOUR SHOULDER
36. MARY J. BLIGE, NOT TODAY
37. JIN, LEARN CHINESE
38. MURPHY LEE, LUV ME BABY
39. WESTSIDE CONNECTION, GANGSTA NATION
40. G-UNIT, STUNT 101

NEW ONS
JAY-Z, DIRT OFF YOUR SHOULDER

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1. KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN
2. KEITH URBAN, YOU'LL THINK OF ME
3. BUDDY JEWELL, SWEET SOUTHERN COMFORT
4. ALAN JACKSON, REMEMBER WHEN
5. BRAD PAISLEY, LITTLE MOMENTS
6. TOBY KEITH, AMERICAN SOLDIER
7. JOSH TURNER, LONG BLACK TRAIN
8. GARY ALLAN, SONGS ABOUT RAIN
9. JIMMY WAYNE, I LOVE YOU THIS MUCH
10. CLINT BLACK, SPEND MY TIME
11. MINDY SMITH, JOLENE
12. MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME
13. JULIE ROBERTS, BREAK DOWN HERE
14. JOE NICHOLS, COOL TO BE A FOOL
15. REBA MCENTIRE, SOMEBODY
16. NORAH JONES, SUNRISE
17. SHEDAISY, PASSENGER SEAT
18. SARA EVANS, PERFECT
19. BRIAN MCCOMAS, YOU'RE IN MY HEAD
20. SHANIA TWAIN, IT ONLY HURTS WHEN I M BREATHING
21. CLAY WALKER, I CAN T SLEEP
22. DIERKS BENTLEY, WHAT WAS I THINKIN
23. TOBY KEITH, I LOVE THIS BAR
24. BILLY CURRINGTON, I GOT A FEELIN
25. KENNY CHESNEY, LIVE THOSE SONGS
26. DIXIE CHICKS, SIN WAGON (TOP OF THE WORLD LIVE)
27. KEITH URBAN, WHO WOULDN T WANNA BE ME
28. JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU
29. DIERKS BENTLEY, MY LAST NAME
30. PATTY LOVELESS, ON YOUR WAY HOME
31. ALISON KRAUSS & UNION STATION, EVERYTHING YOU SAY GOODBYE
32. BROOKS & DUNN, YOU CAN T TAKE THE HONKY TONK OUT OF THE GIRL
33. KENNY CHESNEY, THERE GOES MY LIFE
34. ALISON KRAUSS, YOU WILL BE MY AIN TRUE LOVE
35. SCOTTY EMERICK, THE COAST IS CLEAR
36. TRACE ADKINS, HOT MAMA
37. EMERSON DRIVE, LAST ONE STANDING
38. KELLIE COFFEY, TEXAS PLATES
39. RHONDA VINCENT, IF HEARTACHES HAD WINGS
40. SHERYL CROW, THE FIRST CUT IS THE DEEPEST

NEW ONS
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4. G-UNIT, WANNA GET 2 KNOW U
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6. BLINK-182, I MISS YOU
7. HILARY DUFF, COME CLEAN
8. CASSIDY, HOTEL
9. TWISTA, SLOW JAMZ
10. MISSY ELLIOTT, I'M REALLY HOT
11. JAY-Z, DIRT OFF YOUR SHOULDER
12. JOSS STONE, FELL IN LOVE WITH A BOY
13. YEAH YEAH YEAHS, MAPS
14. KANYE WEST, THROUGH THE WIRE
15. RUBEN STUDDARD, SORRY 2004
16. 311, I LOVE SONG
17. SWITCHFOOT, MEANT TO LIVE
18. SLEEPY BROWN, I CAN'T WAIT
19. THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU
20. LOSTPROPHETS, LAST TRAIN HOME
21. EVANESCENCE, MY IMMORTAL
22. STORY OF THE YEAR, UNTIL THE DAY I DIE
23. EAMON, F**K IT
24. NICKELBACK, SOMEDAY
25. J-KWON, TIPSY
26. YOUNG GUNZ, NO BETTER LOVE
27. MURPHY LEE, LUV ME BABY
28. JUVENILE, IN MY LIFE
29. BLACK EYED PEAS, HEY MAMA
30. INCUBUS, MEGALOMANIAC
31. THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
32. N.E.R.D., SHE WANTS TO MOVE
33. KATY ROSE, OVERDRIVE
34. BEYONCE, ME MYSELF AND I
35. SEAN PAUL, I M STILL IN LOVE WITH YOU
36. LUDACRIS, SPLASH WATERFALLS
37. JESSICA SIMPSON, WITH YOU
38. YELLOWCARD, OCEAN AVENUE
39. SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU
40. FEFE DOBSON, EVERYTHING

NEW ONS
JAY-Z, DIRT OFF YOUR SHOULDER
JUVENILE, IN MY LIFE
YELLOWCARD, OCEAN AVENUE

VH1
1515 Broadway, New York, NY 10036

1. MARDONS, THIS LOVE
2. SHERYL CROW, THE FIRST CUT IS THE DEEPEST
3. OUTKAST, THE WAY YOU MOVE
4. EVANESCENCE, MY IMMORTAL
5. THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
6. USHER, YEAH
7. BRITNEY SPEARS, TOXIC
8. NORAH JONES, SUNRISE
9. JESSICA SIMPSON, WITH YOU
10. BLACK EYED PEAS, HEY MAMA
11. MELISSA ETHERIDGE, BREATHE
12. JOSS STONE, FELL IN LOVE WITH A BOY
13. JOHN MAYER, CLARITY
14. JET, ARE YOU GONNA BE MY GIRL
15. FIVE FOR FIGHTING, 100 YEARS
16. BEYONCE, ME MYSELF AND I
17. NICKELBACK, SOMEDAY
18. NO DOUBT, IT S MY LIFE
19. FOUNTAINS OF WAYNE, STACY'S MOM
20. FUEL, FALLS ON ME
21. SEAL, I LOVE S DIVINE
22. ROBERT RANDOLPH & THE FAMILY BAND, I NEED MORE LOVE
23. WARREN ZEVON, KEEP ME IN YOUR HEART
24. TRAIN, DROPS OF JUPITER (TELL HER ABOUT ME)
25. ALICIA KEYS, YOU DON'T KNOW MY NAME
26. 3 DOORS DOWN, HERE WITHOUT YOU
27. ENRIQUE IGLESIAS, NOT IN LOVE
28. ROBERT RANDOLPH & THE FAMILY BAND, GOING IN THE RIGHT DIRECTION
29. TRAFFIC, HOLE IN THE SKY
30. EVANESCENCE, BRING ME TO LIFE
31. OUTKAST, HEY YA
32. JOSH KELLEY, EVERYBODY WANTS YOU
33. TOBY LIGHTMAN, DEVILS AND ANGELS
34. COURTNEY LOVE, MONO
35. GOOD CHARLOTTE, HOLD ON
36. SLEEPY BROWN, I CAN T WAIT
37. TWISTA, SLOW JAMZ
38. COLDPLAY, CLOCKS
39. NO DOUBT, HEY BABY
40. PINK, DON T LET ME GET ME

NEW ONS
WARREN ZEVON, KEEP ME IN YOUR HEART
ROBERT RANDOLPH & THE FAMILY BAND, GOING IN THE RIGHT DIRECTION

fuse
330 Jericho Quadrangle, Jericho, NY 11753

1. INCUBUS, MEGALOMANIAC
2. THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
3. STORY OF THE YEAR, UNTIL THE DAY I DIE
4. LOSTPROPHETS, LAST TRAIN HOME
5. THE OFFSPRING, HIT THAT
6. TRAPT, ECHO
7. EVANESCENCE, MY IMMORTAL
8. THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU
9. P.O.D., CHANGE THE WORLD
10. COURTNEY LOVE, MONO
11. NO DOUBT, IT S MY LIFE
12. A.F.I., SILVER AND COLD
13. BLINK-182, I MISS YOU
14. THE VINES, RIDE
15. STROKES, REPTILIA
16. PUDDLE OF MUDD, AWAY FROM ME
17. SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU
18. YELLOWCARD, OCEAN AVENUE
19. FINGER ELEVEN, ONE THING
20. PHANTOM PLANET, BIG BRAT
21. OUTKAST, HEY YA
22. THRICE, STARE AT THE SUN
23. GOOD CHARLOTTE, HOLD ON
24. LINKIN PARK, SOMEWHERE I BELONG
25. LIMP BIZKIT, BEHIND BLUE EYES
26. SWITCHFOOT, MEANT TO LIVE
27. LINKIN PARK, FAINT
28. OUTKAST, THE WAY YOU MOVE
29. DASHBOARD CONFESSIONAL, RAPID HOPE LOSS
30. USHER, YEAH

NEW ONS
THE VINES, RIDE
THE STROKES, REPTILIA
SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU
USHER, YEAH
THE STILLS, STILL IN LOVE SONG
JAMISON/PARKER, YOUR SONG
STEREOGRAM, WALKIE TALKIE MAN
311, LOVE SONG

GAC
5857 E. Mineral Ave., Englewood, CO 80112

1. TOBY KEITH, AMERICAN SOLDIER
2. SARA EVANS, PERFECT
3. KENNY CHESNEY & UNCLE KRACKER, WHEN THE SUN GOES DOWN
4. SHANIA TWAIN, IT ONLY HURTS WHEN I M BREATHING
5. KEITH URBAN, YOU'LL THINK OF ME
6. BRAD PAISLEY, LITTLE MOMENTS
7. JOSH TURNER, LONG BLACK TRAIN
8. JIMMY WAYNE, I LOVE YOU THIS MUCH
9. MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME
10. EMERSON DRIVE, LAST ONE STANDING
11. ALAN JACKSON, REMEMBER WHEN
12. REBA MCENTIRE, SOMEBODY
13. BLUE COUNTRY, GOOD LITTLE GIRLS
14. BILLY CURRINGTON, I GOT A FEELIN
15. TRACY LAWRENCE, PAINT ME A BIRMINGHAM
16. GARY ALLAN, SONGS ABOUT RAIN
17. JOE NICHOLS, COOL TO BE A FOOL
18. DIERKS BENTLEY, MY LAST NAME
19. BUDDY JEWELL, SWEET SOUTHERN COMFORT
20. KELLIE COFFEY, TEXAS PLATES
21. SHEDAISY, PASSENGER SEAT
22. CLAY WALKER, I CAN T SLEEP
23. SCOTTY EMERICK, THE COAST IS CLEAR
24. CLINT BLACK, SPEND MY TIME
25. JULIE ROBERTS, BREAK DOWN HERE
26. MARTINA MCBRIDE, THIS ONE S FOR THE GIRLS
27. JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU
28. TIM MCGRAW, REAL GOOD MAN
29. KENNY CHESNEY, THERE GOES MY LIFE
30. CHRIS CAGLE, CHICKS DIG IT

NEW ONS
REBA MCENTIRE, SOMEBODY

MTV2
1515 Broadway, New York, NY 10036

1. LOSTPROPHETS, LAST TRAIN HOME
2. INCUBUS, MEGALOMANIAC
3. A.F.I., SILVER AND COLD
4. YEAH YEAH YEAHS, MAPS
5. TWISTA, SLOW JAMZ
6. KANYE WEST, THROUGH THE WIRE
7. USHER, YEAH
8. THE VINES, RIDE
9. J-KWON, TIPSY
10. CASSIDY, HOTEL
11. DIZZEE RASCAL, FIX UP, LOOK SHARP
12. JOSS STONE, FELL IN LOVE WITH A BOY
13. IZA, GIRLS
14. T.I., RUBBER BAND MAN
15. STORY OF THE YEAR, UNTIL THE DAY I DIE
16. JAY-Z, DIRT OFF YOUR SHOULDER
17. BLINK-182, I MISS YOU
18. CHINGY, ONE CALL AWAY
19. TRAPT, ECHO
20. MISSY ELLIOTT, I'M REALLY HOT
21. FINGER ELEVEN, ONE THING
22. 311, LOVE SONG
23. YOUNG GUNZ, NO BETTER LOVE
24. CYPRESS HILL, WHAT'S YOUR NUMBER
25. GUSTER, BLISTER IN THE SUN
26. GOAPELE, CLOSER
27. EVANESCENCE, MY IMMORTAL
28. TRILLVILLE, NEVA EVA
29. KINKY, PRESIDENTE
30. YELLOWCARD, OCEAN AVENUE

NEW ONS
THE VINES, RIDE
IZA, GIRLS
JAY-Z, DIRT OFF YOUR SHOULDER
CYPRESS HILL, WHAT'S YOUR NUMBER
BRITNEY SPEARS, TOXIC
KANYE WEST, ALL FALLS DOWN
TYRA BANKS, SHAKE YOUR BODY

MUCHMUSIC CANADA
299 Queen St West, Toronto, Ontario M5V2Z5

1. BRITNEY SPEARS, TOXIC
2. USHER, YEAH
3. BLACK EYED PEAS, HEY MAMA
4. BLINK-182, I MISS YOU
5. THREE DAYS GRACE, JUST LIKE YOU
6. FEFE DOBSON, EVERYTHING
7. EVANESCENCE, MY IMMORTAL
8. DEFAULT, TAKING MY LIFE AWAY
9. KYPRIOS, THIS IS MY HIT
10. THE VINES, RIDE
11. BILLY TALENT, THE EX
12. KELIS, MILKSHAKE
13. JERSEY, SATURDAY NIGHT
14. THE DARKNESS, I BELIEVE IN A THING CALLED LOVE
15. LUDACRIS, SPLASH WATERFALLS
16. OUTKAST, HEY YA
17. G-UNIT, POPPIN THEM THANGS
18. G-UNIT, WANNA GET 2 KNOW U
19. GOOD CHARLOTTE, HOLD ON
20. INCUBUS, MEGALOMANIAC
21. NICKELBACK, FIGURED YOU OUT
22. PILATE, MELT INTO THE WALLS
23. HILARY DUFF, COME CLEAN
24. JET, ARE YOU GONNA BE MY GIRL
25. BEYONCE, ME MYSELF AND I
26. EAMON, F**K IT
27. SIMPLE PLAN, DON'T WANNA THINK ABOUT YOU
28. TWISTA, SLOW JAMZ
29. TREWS, NOT READY TO GO
30. FINGER ELEVEN, ONE THING

NEW ONS
KYPRIOS, THIS IS MY HIT
G-UNIT, WANNA GET TO KNOW YOU
MARDONS, THIS LOVE
BAD BOY'S DA' BAND, TONIGHT
CHOCLAIR, WHO DAT IS
LINDSAY LOHAN, DRAMA QUEEN (THAT GIRL)

Advertisement

REQUEST TV
OVER THE AIR COMMERCIAL BROADCAST NYC

HIP HOP/R&B
84 Hours Weekly

WNYX TV 26

JAY Z OUST YOUR SHOULDERS OFF 6-6
LUDACRIS SLASHING WATERFALLS 5-6
BEENIE MAN F/ Ms. THING DUDE (REMIX) 5-6
USHER YEAH 5-6
TWISTA F/ KANYE WEST SLOW JAMS 5-6
WANYE WONDER BONCE ALONG 5-6
RUBIN B TODDARD SORRY 2004 5-6
YOUNG GUNZ NO BETTER LOVE 5-6
CHINGY ONE WAY CALL 5-6
G UNIT F/ JOE WANNA GET TO KNOW YOU 5-6
MISSY IM REALLY HOT 5-6
BIRD GANG PURPLE CITY 5-6
ME MPHIS BLEEK ROUND HERE 5-6
OUTKAST HEY YA 5-6
JAY Z ENCORE 5-6
T.I. RUBERAND MAN 5-6
AVANT DONT TAKE YOUR LOVE 5-6
JIM JONES HOW G IS THIS 5-6
BEAN PAUL I M STILL IN LOVE WITH YOU 5-6
SOULJA SLIM LOVE ME LOVE ME NOT 5-6

COUNTRY/ALT
NYC/Melbourne FL TV 31

WNYX TV 35

SNERYL CROW THE FIRST CUT IS THE DEEPEST
KENNY CHESNEY NO SHOES NO SHIRT
FAITH NILL BREATHE
KEITH URBAN YOU'LL THINK OF ME
NORA JONES SUNRISE
RYAN ADAMS SO ALIVE
GEORGE HARRISON THIS IS LOVE
MINDY SMITH JOLENE
BUDDY JEWELL SWEET SOUTHERN COMFORT
HIM JOIN ME
ROSANNE CASH SEPTEMBER WHEN IT COMES
ALAN JACKSON REMEMBER WHEN
ALISON KRAUSS YOU WILL BE MY AIN TRUE LOVE
SHANIA TWAIN HURTS WHEN IM BREATHING
GARY ALLAN SONGS ABOUT RAIN
JULIE ROBERTS BREAK DOWN HERE
BRAD PAISLEY CELEBRITY
TOBY KEITH I LOVE THIS BAR
SCOTTY EMERICK THE COAST IS CLEAR
CLINT BLACK SPEND MY TIME

VJ TOP 20
40 Hours Weekly

WNYX TV 26

BEENIE MAN F/ Ms. THING DUDE (REMIX) 5-6
YOUNG GUNZ NO BETTER LOVE 5-6
JAY Z ENCORE 5-6
G UNIT F/ JOE WANNA GET TO KNOW YOU 5-6
USHER YEAH 5-6
BIRD GANG PURPLE CITY 5-6
KGM LOVE CALLS 5-6
JOE MORE B MORE 6-6
R. KELLY STEP IN THE NAME OF LOVE 6-6
EAMON F$%K IT 4-6
BEYONCE ME MYSELF & I 6-6
JESSICA SIMPSON WITH YOU 6-6
CAMRON GET EM GIRLS 5-6
JUVENILE IN MY LIFE 5-6
JIM JONES HOW G IS THIS 5-6
STATE PROPERTY CRIMAINAL BACKGROUND 5-6
YING YANG TWINS NAGGEN 6-6
MEMPHIS BLEEK ROUND HERE 6-6
ELEPHANT F/ SPECIAL GUEST A WHO OAT 5-6
TWISTA F/ KANYE WEST SLOW JAM 5-6

LATIN
40 Hours Weekly

WNYX TV 35

LOS CHALCHALEROS DESPEDIDACRISTIAN VOLVER
SELENA AMOR PROHIBIDO
CHAYANNE AUN SIGLO SIN TI
FLABTLINA MOSN PELIGROSO POP
VIRGINIA LOPEZ CARMELO DI LIMON
LOS IRACUNDOS PUERTO MONT
TIGRES DEL NORTE REYNA DEL SUR
ALEXANDRE PIRES QUITEMOSNOS LA ROPA
DIEGO TORRES QUE NO ME PIERDA
OBIE BERMUDEZ ANTES
FABULOSOS CADILLAC MATADOR
LOS VISCONTIS VENENO
KUMBIA KINGS O QZOMATLI MI GENTE
CHRISTIAN VOLVER A AMAR
LEONARDO FAVIO FOTO DE CARNET
BANDA BLANCA SOPA DE CARACOL
CABA'S LA CADERONA
DIEGO TORRES QUE NO ME PIERDA
MANA PUERTO DE SAN BLAS

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81
Jack Black's Oscars romp returns his Tenacious D to catalog list



Charts



84
In Singles Minded: New reggae beat brings Nina Sky to radio

SALES / AIRPLAY / TRENDS / ANALYSIS

New 'Skin' Lifts Jessica

Special editions have become a frequent tactic to invigorate an album title's sales, but none have had quite the impact of the enhanced rendering of **Jessica Simpson's** "In This Skin."

Quite simply, the new edition, which adds three audio tracks and a DVD-Video to the original content of "Skin," yields the best **Nielsen SoundScan** week and the highest Billboard 200 rank of Simpson's five-year career.



Sales on the title more than triple over the prior week's sum for a personal best frame of 159,500 copies. The 205% uplift also pushes the album 16-2, marking the first time Simpson has been in the chart's top 10 since the original "In This Skin" bowed at No. 10 with an opener of 64,000 copies in the *Billboard* dated Sept. 6, 2003.

During the week that the new "Skin" edition came to market, the star of **MTV's** "Newlyweds: Nick and Jessica" made not one but two visits to "Live With Regis and Kelly," part of a well-oiled media campaign that drew attention to the enhanced offering.

Over the Counter



By Geoff Mayfield
gmayfield@billboard.com

The **Wal-Mart** and **Target** chains each had their own value-added versions of the special edition, which explains why mass merchants account for a larger share this week, 67%, than they have to date. Since the album's Aug. 19 release, the department store strata has pulled 58% of the 1.1 million copies sold.

The best prior sales week for "In This Skin" was four weeks ago. In the same week that the Grammy Awards, Valentine's Day, **Norah Jones** and **Kanye West** helped the industry move an eye-popping 17 million units of album sales, Simpson had the additional driver of an appearance with her husband and MTV co-star **Nick Lachey** on "The Oprah Winfrey Show," which yielded 75,000 copies for that particular frame.

Simpson's previous best chart rank and SoundScan week belonged to first-week sales for sophomore album "Irresistible," which started at No. 6 on 120,000 copies.

WOMEN'S DAY: With some merit, the music industry is sometimes characterized as a boy's club, an impression that lends significance to the top of this issue's Billboard 200.

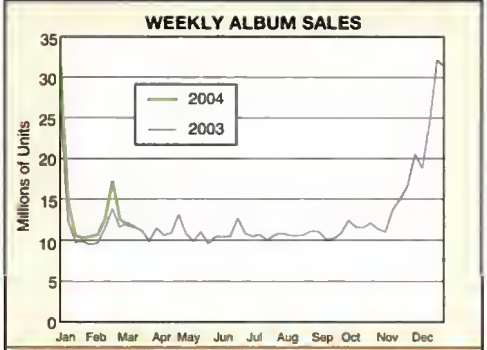
With **Norah Jones** holding a comfortable lead over the rest of the list (204,000 copies, down 27%), **Jessica Simpson** reaping the rewards of her album's special version and **Amy Lee**-fronted **Evanescence** hanging in at No. 3, female singers own the big chart's top three slots.

This is the first time that women have monopolized the

(Continued on page 80)

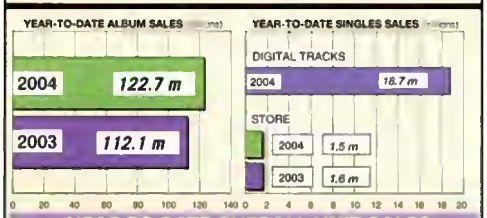
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	11,627,000	125,000	1,983,000
Last Week	11,915,000	139,000	2,022,000
Change	-2.4%	-10.1%	-1.9%
This Week 2003	11,658,000	168,000	—
Change	-0.3%	-25.6%	—



YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	113,699,000	142,972,000	25.7%
Albums	112,114,000	122,720,000	9.5%
Store Singles	1,585,000	1,530,000	-3.5%%
Digital Tracks	—	18,722,000	—

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	107,863,000	119,670,000	10.9%
Cassette	3,900,000	2,661,000	-31.8%
Other*	351,000	389,000	10.8%

*Includes vinyl albums, mini discs and digital downloads of full albums



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2003	2004	Change
Current	69,823,000	77,480,000	11.0%
Catalog	42,292,000	45,240,000	7.0%
Deep Catalog	29,954,000	31,741,000	6.0%

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 3/7/04. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Norah Stays At 'Home'

With "Feels Like Home" **(Blue Note)** racking up a fourth week atop The Billboard 200, **Norah Jones** has the longest-running No. 1 album by a solo female vocalist since the end of 2002, when **Shania Twain** ruled the chart for five weeks in a row with "Up!"

Amazingly, aside from Jones and Twain, no solo female artist has had a longer consecutive run at No. 1 since the summer of 1993, when **Janet Jackson's** "Janet." was on top for six weeks in a row.

In 1995, **Alanis Morissette** was No. 1 for 12 weeks with "Jagged Little Pill," but that was a nonconsecutive run. "Pill" did not remain on top for more than three consecutive weeks at a time.

THE YEAHS HAVE IT: For the fourth week in a row, the No. 1 song on the Billboard Hot 100 is "Yeah!" **(Arista)** by **Usher Featuring Lil Jon & Ludacris.**

It was 40 years ago this week that the ultimate "yeah" song rose to pole position. On the chart dated March 21, 1964, the new No. 1 song was "She Loves You," with **the Beatles** singing the never-to-be-forgotten hook, "Yeah, yeah, yeah."

THE PAST OF SHEILA: Back in the day when "Take on Me" by **A-ha** and "Saving All My Love for You" by **Whitney Houston** were climbing the Billboard Hot 100, the No. 1 song was "Oh Sheila" by six men from Flint, Mich., known as **Ready for the World.** It was October 1985.

Chart Beat



By Fred Bronson
fbronson@billboard.com

Three members of Ready for the World—**Melvin Riley, Gordon Strozier** and **Greg Valentine**—wrote "Oh Sheila," as well as the follow-up, "Love You Down." That single was No. 52 on the Hot 100 exactly 17 years ago this week. It was also the last time Riley, Strozier and Valentine had a writing credit on the Hot 100 until this issue.

The trio is back on the chart, thanks to a remake of its No. 1 hit. "Love Me Right (Oh Sheila)" **(Ultra)** is a new entry at No. 97 for **Angel City Featuring Lara McAllen.**

NO DRAW FOR McGRAW: Until this issue, **Tim McGraw** was tied for third place among artists with the most No. 1 songs on Hot Country Singles & Tracks since airplay information from **Nielsen Broadcast Data Systems** has been used to compile the chart (see Singles Minded, page 84).

With McGraw's "Watch the Wind Blow By" **(Curb)** taking over the top spot from **Toby Keith's** "American Soldier" **(DreamWorks)**, McGraw is in third place with 19 chart-toppers. The artists ahead of him are **Alan Jackson** with 22 and **George Strait** with 20. Slipping into fourth place is **Brooks & Dunn** with 18.

THE BLACK ALBUM: Clint Black has his highest-charting album on The Billboard 200 in 7½ years. "Spend My Time" **(Equity)** is new at No. 27. It is Black's best showing since "The Greatest Hits" peaked at No. 12 in October 1996.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	4	**NORAH JONES** BLUE NOTE 84000 (18.98 CD)	Feels Like Home	1
				GREATEST GAINER		
2	16	15	29	**JESSICA SIMPSON** ▲ COLUMBIA 86466/SONY MUSIC (12.98 EQ CD)	In This Skin	2
3	4	3	53	**EVANESCENCE** ▲[4] WIND-UP 13263 (14.98 CD)	Fallen	3
4	2	2	4	**KANYE WEST** ROC-A-FELLA/DEF JAM 003030*/IDJMG (8.98/12.98)	The College Dropout	2
5	5	5	5	**KENNY CHESNEY** BNA 30801/RLG (12.98/18.98)	When The Sun Goes Down	1
6	7	4	24	**OUTKAST** ▲[5] ARISTA 50133* (22.98 CD)	Speakerboxxx/The Love Below	1
7	6	6	17	**JOSH GROBAN** ▲[3] 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
8	10	9	10	**SHERYL CROW** ▲[2] A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
9	8	8	6	**TWISTA** ▲ ATLANTIC 83598* AG (10.98/13.98)	Kamikaze	1
10	9	7	3	**EAMON** JIVE 56370/ZOMBA (18.98 CD)	I Don't Want You Back	7
11	11	14	43	**MAROONS** ▲ OCTONE/J 50901/RMG (11.98 CD) [DG]	Songs About Jane	11
12	3	—	2	**YOUNG GUNZ** ROC-A-FELLA/DEF JAM 001103*/IDJMG (8.98/12.98)	Tough Luv	3
				HOT SHOT DEBUT		
13	NEW		1	**CEE-LO** ARISTA 52111* (12.98/18.98)	Cee-Lo Green... Is The Soul Machine	13
14	13	11	34	**CHINGY** ▲[2] DISTURBING THA PEACE 82975*/CAPITOL (11.98/18.98)	Jackpot	2
15	14	13	16	**BRITNEY SPEARS** ▲[2] JIVE 53745/ZOMBA (12.98 18.98)	In The Zone	1
16	15	16	24	**NICKELBACK** ▲[2] ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6
17	19	—	2	**SOUNDTRACK** INTEGRITY 83012/SONY MUSIC (18.98 EQ CD)	The Passion Of The Christ	17
18	18	12	5	**HARRY CONNICK, JR.** ● COLUMBIA 90551 SONY MUSIC (18.98 EQ CD)	Only You	5
19	23	25	17	**G-UNIT** ▲[2] G-UNIT 001550*/INTERSCOPE (8.98/12.98)	8ag For Mercy	2
20	24	24	22	**LUDACRIS** ▲ DISTURBING THA PEACE/DEF JAM SOUTH 000030*/IDJMG (8.98 12.98)	Chicken*N*Beer	1
21	27	20	14	**ALICIA KEYS** ▲[2] J 56712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
22	NEW		1	**VARIOUS ARTISTS** RAZOR & TIE 89067 (18.98 CD)	The Down Low	22
23	28	27	17	**JAY-Z** ▲[2] ROC-A-FELLA/DEF JAM 001538*/IDJMG (8.98/12.98)	The Black Album	1
24	25	21	18	**TOBY KEITH** ▲[3] DREAMWORKS/NASHVILLE 450825/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1
25	20	10	3	**INCUBUS** ▲ (MR./MRS./EPIC 90940*/SONY MUSIC (18.98 EQ CD)	A Crow Left Of The Murder...	2
26	12	—	2	**TRILLVILLE/LIL SCRAPPY** BME/REPRISE 48556/WARNER BROS (18.98 CD)	The King Of Crunk & BME Recordings Present	12
27	NEW		1	**CLINT BLACK** EQUITY 3001 (18.98 CD)	Spend My Time	27
28	22	17	14	**RUBEN STUDDARD** ▲ J 54639* RMG (12.98 18.98)	Soulful	1
29	33	31	28	**HILARY DUFF** ▲[5] BUENA VISTA 861906/HOLLYWOOD (18.98 CD)	Metamorphosis	1
30	30	29	12	**ALAN JACKSON** ▲[7] ARISTA NASHVILLE 54460/RLG (18.98 CD)	Greatest Hits Volume II	19
31	21	18	37	**BEYONCE** ▲[3] COLUMBIA 86308*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
32	26	23	104	**NORAH JONES** ▲[8] BLUE NOTE 33000* (12.98 CD) [DG]	Come Away With Me	1
33	31	26	18	**NO DOUBT** ▲ INTERSCOPE 001405 (12.98 CD)	The Singles 1992-2003	2
34	47	53	37	**BLACK EYED PEAS** ● A&M/JAMM/INTERSCOPE (12.98 CD)	Elephunk	26
35	35	32	30	**LINKIN PARK** ▲[4] WARNER BROS. 46188* (19.98 CD)	Meteora	1
36	32	22	18	**VARIOUS ARTISTS** ▲ COLUMBIA/UNIVERSAL/EMI/ZOMBA 90753/SONY MUSIC (18.98 EQ CD)	Now 14	3
37	38	36	12	**THE DARKNESS** ● ATLANTIC 83817*/AG (12.98 CD) [DG]	Permission To Land	36
38	29	19	7	**VARIOUS ARTISTS** ● GRAMMY 90222/BMG STRATEGIC MARKETING GROUP (18.98 CD)	2004 Grammy Nominees	4
39	41	38	16	**BLINK-182** ▲ SEPPEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3
40	36	34	21	**JOSH TURNER** ● MCA NASHVILLE 000874/UMRG (4.98/9.98) [◆]	Long Black Train	29
41	48	42	22	**JET** ● ELEKTRA 82960*/EEG (12.98 CD)	Get Born	40
42	44	46	25	**YING YANG TWINS** ● COLLIPARK 2400*/TVT (12.98 CD)	Me & My Brother	11
43	34	—	2	**KIDZ BOP KIDS** RAZOR & TIE 89070 (11.98/18.98)	Kidz Bop 5	34
44	42	39	13	**AVANT** ● MAGIC JOHNSON/SEPPEN 001967*/INTERSCOPE (8.98/12.98)	Private Room	18
45	40	30	4	**SOUNDTRACK** MAVERICK 48875/WARNER BROS. (18.98 CD)	50 First Dates	30
46	62	176	3	**SOUNDTRACK** J 57758/RMG (18.98 CD)	Dirty Dancing: Havana Nights	46
47	53	48	7	**FIVE FOR FIGHTING** AWARE/COLUMBIA 86196/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
48	46	41	5	**LOSTPROPHETS** COLUMBIA 86554 SONY MUSIC (12.98 EQ CD)	Start Something	33
49	37	28	33	**MICHAEL MCDONALD** ▲ MOTOWN 000651/UMRG (12.98 CD)	Motown	14
50	43	37	18	**SARAH MCLACHLAN** ▲[3] ARISTA 50100 (12.98/18.98)	Afterglow	2
				PACESETTER		
51	159	155	10	**SOUNDTRACK** DMZ/COLUMBIA 89843/SONY MUSIC (18.98 EQ CD)	Cold Mountain	51
52	61	65	13	**HOOBASTANK** ISLAND 001466/IDJMG (12.98 CD)	The Reason	45
53	50	40	23	**DIDO** ▲ ARISTA 50137 (18.98 CD)	Life For Rent	4
54	45	44	69	**3 DOORS DOWN** ▲[3] REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun	8
55	57	50	30	**SOUNDTRACK** ▲ WALT DISNEY 860126 (5.98 CD)	The Cheetah Girls (EP)	33
56	55	54	11	**JUVENILE** CASH MONEY 001710*/UMRG (12.98 CD)	Juve The Great	28
57	58	51	8	**KEITH SWEAT** ELEKTRA 73054/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	31
58	NEW		1	**THE GET UP KIDS** VAGRANT 392* (14.98 CD)	Guilt Show	58
59	114	109	15	**SOUNDTRACK** ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS. (18.98 CD)	The Lord Of The Rings: The Return Of The King	36
60	52	45	15	**WESTSIDE CONNECTION** ● MOD BANGIN' 24038*/CAPITOL (7.98/18.98)	Terrorist Threats	16
61	51	56	3	**SOUNDTRACK** HOLLYWOOD 162442 (12.98 CD)	Confessions Of A Teenage Drama Queen	51
62	NEW		1	**HOOTIE & THE BLOWFISH** ATLANTIC 73003/RHINO (18.98 CD)	The Best Of Hootie & The Blowfish: 1993 Thru 2003	62
63	49	33	4	**MELISSA ETHERIDGE** ISLAND 001822/IDJMG (12.98 CD)	Lucky	15
64	60	49	20	**ROD STEWART** ▲[2] J 55710*/RMG (15.98 18.98)	As Time Goes By ... The Great American Songbook Vol. II	2
65	63	71	17	**JOSS STONE** S-CURVE 42234 (8.98 CD) [DG]	The Soul Sessions (EP)	63
66	70	73	27	**T.I.** ● GRAND HUSTLE/ATLANTIC 83888*/AG (9.98 14.98)	Trap Muzik	4
67	68	67	30	**SWITCHFOOT** ● COLUMBIA 71003/RED INK (9.98 CD)	The Beautiful Letdown	57
68	59	47	39	**LUTHER VANDROSS** ▲ J 51985/RMG (12.98 18.98)	Dance With My Father	1
69	65	61	13	**STORY OF THE YEAR** MAVERICK 48438/WARNER BROS. (12.98 CD) [DG]	Page Avenue	61
70	67	60	71	**LIL JON & THE EAST SIDE BOYZ** ▲ BME 73767*/TVT (13.98/17.98)	Kings Of Crunk	14
71	69	72	74	**KEITH URBAN** ▲ CAPITOL/NASHVILLE 32036 (12.98 18.98)	Golden Road	11
72	73	93	9	**YEAH YEAH YEAHS** INTERSCOPE 000349* 16.98 CD)	Fever To Tell	67
73	54	43	5	**SOUNDTRACK** INTERSCOPE 001345* (8.98/12.98)	Barbershop 2: Back In Business	18
74	74	57	21	**CLAY AIKEN** ▲[2] RCA 54638/RMG (18.98 CD)	Measure Of A Man	1
75	64	52	6	**VARIOUS ARTISTS** RAZOR & TIE 89077 (18.98 CD)	Fired Up!	14
76	72	75	6	**VARIOUS ARTISTS** ● WORD/EMI CMG/VERITY 57454/ZOMBA (19.98 CD)	WOW Gospel 2004	27
77	71	55	80	**COLDPLAY** ▲[3] CAPITOL 40504* (12.98 18.98)	A Rush Of Blood To The Head	5
78	76	70	48	**AUDIOSLAVE** ▲[2] INTERSCOPE/EPIC 86958*/SONY MUSIC (18.98 EQ CD)	Audioslave	7
79	84	81	17	**KID ROCK** ▲ TOP DOG/ATLANTIC 83685*/AG (18.98 CD)	Kid Rock	8
80	75	66	20	**EAGLES** ▲[2] WARNER STRATEGIC MARKETING 73071 (25.98 CD)	The Very Best Of	3
81	80	63	57	**50 CENT** ▲[6] SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
82	17	—	2	**JC CHASEZ** JIVE 53724/ZOMBA (18.98 CD)	Schizophrenic	17
83	85	86	89	**SEAN PAUL** ▲[2] VP/ATLANTIC 83630*/AG (12.98/18.98)	Dutty Rock	9
84	96	92	22	**THREE DAYS GRACE** JIVE 53479/ZOMBA (12.98 CD) [DG]	Three Days Grace	76
85	82	82	43	**SIMPLE PLAN** ▲ LAVA 83534/AG (7.98/12.98) [DG]	No Pads, No Helmets...Just Balls	35
86	89	85	14	**KORN** ▲ IMMORTAL/EPIC 90338*/SONY MUSIC (18.98 EQ CD)	Take A Look In The Mirror	9
87	125	137	30	**YELLOWCARD** CAPITOL 30844 (12.98 CD)	Ocean Avenue	87
88	86	90	23	**MARTINA MCBRIDE** ▲ RCA NASHVILLE 54203/RLG (11.98 18.98)	Martina	7
89	78	80	24	**LIMP BIZKIT** ● FLIP 001235*/INTERSCOPE (12.98 CD)	Results May Vary	3
90	103	132	23	**ANTHONY HAMILTON** SO SO DEF 52107/ARISTA (12.98 CD)	Comin' From Where I'm From	33
91	83	64	19	**NELLY** ▲ FO REEL/UNIVERSAL 001466*/UMRG (8.98/12.98)	Da Derrty Versions - The Reinvention	12
92	77	58	19	**MISSY ELLIOTT** ▲ THE GOLD MIND/ELEKTRA 82905*/EEG (12.98 18.98)	This Is Not A Test!	13
				HEATSEEKER IMPACT		
93	111	142	11	**CASTING CROWNS** BEACH STREET 10723/REUNION (10.98 CD) [DG]	Casting Crowns	93
94	87	74	75	**GOOD CHARLOTTE** ▲[3] DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7
95	107	106	50	**KENNY CHESNEY** ▲[5] BNA 67038/RLG (12.98 18.98)	No Shoes, No Shirt, No Problems	1
96	79	113	24	**MURPHY LEE** ● FO REEL/UNIVERSAL 001132/UMRG (12.98 CD)	Da Skool Boy Presents Murphy's Law	8
97	66	35	2	**INDIGO GIRLS** EPIC 91693/SONY MUSIC (18.98 EQ CD)	All That We Let In	35

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
98	93	79	85	**TOBY KEITH ▲⁴** DREAMWORKS (NASHVILLE) 450854/INTERSCOPE (11.98/18.98)	Unleashed	1
99	81	59	49	**THE WHITE STRIPES ▲** THIRD MAN 27140*/V2 (16.98 CD)	Elephant	6
100	90	79	16	**RED HOT CHILI PEPPERS ●** WARNER BROS. 48645 (18.98 CD)	Greatest Hits	13
101	117	102	23	**STING ▲** A&M 001141/INTERSCOPE (12.98 CD)	Sacred Love	3
102	100	91	72	**ROD STEWART ▲²** J 20028/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	1
103	92	95	24	**R. KELLY ▲** JIVE 50077/ZOMBA (18.98 CD)	The R. In R&B Collection: Volume One	4
104	102	104	59	**TRAFT ▲** WARNER BROS. 48256 (18.98 CD) [N]	Trapt	42
105	98	100	23	**GARY ALLAN** MCA NASHVILLE 000114/UMGN (8.98/12.98)	See If I Care	17
106	99	97	26	**JOHN MAYER ▲** AWARE/COLUMBIA 90199*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
107	94	87	16	**LINKIN PARK ●** WARNER BROS. 48063 (21.98 CD/DVD)	Live In Texas	23
108	108	89	6	**VARIOUS ARTISTS** WALT DISNEY 861004 (18.98 CD)	Disneymania 2: Music Stars Sing Disney ...Their Way!	29
109	105	99	68	**SHANIA TWAIN ◆[5]** MERCURY 170214/UMGN (12.98 CD)	Up!	1
110	88	69	71	**CHRISTINA AGUILERA ▲²** RCA 68037*/RMG (12.98/18.98)	Stripped	2
111	136	117	13	**FEFE DOBSON** ISLAND 901244/IDJMG (12.98 CD) [N]	Fefe Dobson	67
112	101	77	17	**SOUNDTRACK ▲** AMARU 001532*/INTERSCOPE (12.98 CD)	Tupac: Resurrection	2
113	110	98	12	**JOE** JIVE 52707/ZOMBA (18.98 CD)	And Then...	26
114	39	—	2	**BLINDSIDE** ELEKTRA 62516/EEG (12.98 CD)	About A Burning Fire	39
115	123	118	39	**THE BEACH BOYS ●** CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
116	121	129	4	**THE CARPENTERS** A&M/UTV 001777/UME (21.98)	Carpenters Gold: 35th Anniversary Edition	116
117	118	107	12	**MEMPHIS BLEEK** ROC-A-FELLA/DEF JAM 003220*/IDJMG (8.98/12.98)	M.A.D.E.	35
118	104	—	2	**AVALON** SPARROW 84901 (18.98 CD)	The Creed	104
119	129	143	22	**VARIOUS ARTISTS** PROVIDENT/WORD-CURB/EMI CHRISTIAN 90052/SPARROW (21.98 CD)	WOW Hits 2004	S1
120	56	—	2	**TANTRIC** MAVERICK 48351/WARNER BROS. (18.98 CD)	After We Go	56
121	134	131	71	**RASCAL FLATTS ▲²** LYRIC STREET 169031/HOLLYWOOD (12.98/18.98)	Melt	S
122	116	96	13	**THE OFFSPRING ●** COLUMBIA 89626*/SONY MUSIC (18.98 EQ CD)	Splinter	30
123	113	112	15	**PUDDLE OF MUDD ●** GEFFEN 001160/INTERSCOPE (8.98/12.98)	Life On Display	20
124	135	139	21	**JAGGED EDGE ●** COLUMBIA 87617/SONY MUSIC (12.98 EQ/18.98)	Hard	3
125	124	115	16	**DIXIE CHICKS ●** MONUMENT/COLUMBIA 90794/SONY MUSIC (12.98 EQ CD)	Top Of The World Tour Live	27
126	128	116	14	**SOUNDTRACK** MUSIC WORLD/COLUMBIA 89286/SONY MUSIC (18.98 EQ CD)	The Fighting Temptations	19
127	95	68	4	**SOUNDTRACK** CAPITOL 99912 (18.98 CD)	Queer Eye For The Straight Guy	39
128	91	62	4	**DRAG-ON** RUFF RYDERS 83583*/VIRGIN (12.98/18.98)	Hell And Back	47
129	131	123	8	**FINGER ELEVEN** WIND-UP 13050 (16.98 CD) [N]	Finger Eleven	123
130	133	121	26	**SEAL ●** WARNER BROS. 47947 (18.98 CD)	Seal IV	3
131	106	88	13	**MUSIQ ●** DEF SOUL 003618* /IDJMG (8.98/12.98)	soulstar	13
132	138	126	43	**AFI ●** NITRO/DREAMWORKS 450280*/INTERSCOPE (9.98 CD)	Sing The Sorrow	S
133	122	83	4	**KYLIE MINOGUE** CAPITOL 95645 (18.98 CD)	Body Language	42
134	137	149	4	**JEREMY CAMP** BEC 39613 (10.98 CD) [N]	Carried Me: The Worship Project	102
135	127	94	34	**BROOKS & DUNN ●** ARISTA NASHVILLE 67670/RLG (12.98/18.98)	Red Dirt Road	4
136	132	110	32	**SOUNDTRACK ●** HOLLYWOOD 163404 (18.98 CD)	Freaky Friday	19
137	119	111	40	**TRAIN ▲** COLUMBIA 86993/SONY MUSIC (18.98 EQ CD)	My Private Nation	6
138	120	105	24	**BABY BASH ●** UNIVERSAL 001258/UMRG (12.98 CD)	The Smokin' Nephew	48
139	NEW		1	**ZERO 7** ULTIMATE DILEMMA/ELEKTRA 61508/EEG (18.98 CD) [N]	When It Falls	139
140	140	130	67	**TIM McGRAW ▲²** CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
141	141	120	15	**LIL JON & THE EAST SIDE BOYZ** BME 2376/TVT (11.98 CD/DVD)	Part II	37
142	139	119	14	**TRACE ADKINS** CAPITOL (NASHVILLE) 40317 (12.98/18.98)	Comin' Do Strong	31
143	126	101	15	**KELIS ●** STAR TRAK 52132*/ARISTA (12.98/18.98)	Tasty	27
144	142	138	33	**BRAD PAISLEY ●** ARISTA NASHVILLE 50005/RLG (12.98/18.98)	Mud On The Tires	8
145	149	133	51	**JASON MRAZ ●** ELEKTRA 62929/EEG (12.98 CD) [N]	Waiting For My Rocket To Come	SS
146	130	103	4	**PROBOT** ROSWELL 30*/SOUTHERN LORD (16.98 CD)	Probot	68
147	197	168	23	**ROONEY** GEFFEN 000242/INTERSCOPE (8.98 CD) [N]	Rooney	125
148	112	—	2	**RODNEY CARRINGTON** CAPITOL (NASHVILLE) 94464 (18.98 CD)	Greatest Hits	112
149	146	146	11	**DAVID BANNER** SRC/UNIVERSAL 001720*/UMRG (12.98 CD)	MTA2: Baptized In Dirty Water	69
150	115	76	11	**SOUNDTRACK ●** TUG/EPIC 90744/SONY MUSIC (18.98 EQ CD)	You Got Served	34
151	144	122	16	**MICHAEL JACKSON ●** MJJ/EPIC 86686/SONY MUSIC (12.98/18.98)	Number Ones	13
152	109	84	4	**DAMAGEPLAN** ELEKTRA 62339/EEG (16.98 CD)	New Found Power	38
153	152	136	65	**R. KELLY ▲²** JIVE 41612/ZOMBA (18.98 CD)	Chocolate Factory	1
154	97	—	2	**KUTLESS** TOOTH & NAIL 97769/BEC (18.98 CD)	Sea Of Faces	97
155	145	124	30	**ALAN JACKSON ▲²** ARISTA NASHVILLE 53087/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
156	143	108	8	**VARIOUS ARTISTS** WWE RECORDS/COLUMBIA 86691/SONY MUSIC (18.98 EQ CD)	WWE Originals	17
157	147	125	68	**MATCHBOX TWENTY ▲²** MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
158	155	141	17	**3 DOORS DOWN** REPUBLIC/UNIVERSAL 001403/UMRG (8.98 CD)	Another 700 Miles (EP)	21
159	169	153	37	**JAMES TAYLOR ●** WARNER BROS. 73637/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
160	168	158	94	**EMINEM ▲⁶** WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	1
161	153	151	29	**DIERKS BENTLEY ●** CAPITOL (NASHVILLE) 39614 (12.98/18.98)	Dierks Bentley	26
162	154	144	16	**LEANN RIMES ●** CURB 78629 (18.98 CD)	Greatest Hits	24
163	RE-ENTRY		20	**ALISON KRAUSS + UNION STATION ▲** ROUNDER 610015 (18.98 CD)	Live	36
164	157	150	49	**CHER ▲²** GEFFEN/MCA/WARNER BROS. 73052/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
165	163	—	2	**PASSION WORSHIP BAND** SPARROW 83917 (18.98 CD) [N]	Passion: Hymns Ancient And Modern	163
166	150	128	35	**MICHAEL BUBLE ●** 143/REPRISE 48378/WARNER BROS. (18.98 CD) [N]	Michael Buble	47
167	177	188	30	**GEORGE STRAIT ●** MCA NASHVILLE 000114/UMGN (8.98/12.98)	Honkytonkville	S
168	165	154	39	**JACK JOHNSON ●** JACK JOHNSON 875012*/UMRG (18.98 CD)	On And On	3
169	156	127	70	**JUSTIN TIMBERLAKE ▲³** JIVE 41822*/ZOMBA (12.98/18.98)	Justified	2
170	151	—	2	**INTOCABLE** EMI LATIN 96290 (16.98 CD)	Intimamente: En Vivo Live	151
171	185	—	2	**LOS LONELY BOYS** EPIC 90305/OR (18.98 CD) [N]	Los Lonely Boys	171
172	175	162	71	**ELVIS PRESLEY ▲²** RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1
173	160	140	15	**COUNTING CROWS ●** GEFFEN 001196/INTERSCOPE (12.98 CD)	Films About Ghosts: The Best Of...	32
174	164	134	13	**BIG TYMERS ●** CASH MONEY 000015*/UMRG (12.98 CD)	Big Money Heavyweight	21
175	193	190	34	**LED ZEPPELIN** ATLANTIC 83619/AG (16.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
176	173	156	4	**THALIA** EMI SPECIAL MARKETS 93043/EMI LATIN (16.98 CD)	Greatest Hits	128
177	NEW		1	**VICTOR MANUELLE** SONY DISCOS 83272 (17.98 EQ CD)	Travesia	177
178	171	152	10	**BOB SEGER ●** CAPITOL 52772 (17.98 CD)	Greatest Hits 2	23
179	182	175	47	**GODSMACK ▲** REPUBLIC/UNIVERSAL 067854/UMRG (8.98/12.98)	Faceless	1
180	196	—	44	**KEM** MOTOWN 067518/UMRG (8.98/12.98) [N]	Kemistry	90
181	NEW		1	**NELLIE McKAY** COLUMBIA 90684/SONY MUSIC (12.98 EQ CD) [N]	Get Away From Me	181
182	162	135	4	**PAULINA RUBIO** UNIVERSAL LATINO 003036 (17.98 CD)	Pau-Latina	105
183	174	184	18	**CECE WINANS** PURESPRINGS GOSPEL/INQ 92361/SONY MUSIC (11.98 EQ/18.98)	Throne Room	32
184	RE-ENTRY		7	**JIMMY WAYNE** DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (17.98 CD)	Jimmy Wayne	64
185	RE-ENTRY		16	**BUDDY JEWELL ●** COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13
186	183	159	47	**KELLY CLARKSON ▲²** RCA 09150/RMG (18.98 CD)	Thankful	1
187	189	170	9	**GAVIN DEGRAW** J 20056/RMG (11.98 CD) [N]	Chariot	103
188	NEW		1	**LOS RIELEROS DEL NORTE** FONOVISA 351235/UG (12.98 CD) [N]	20 Anos De Fuerza Norteno	188
189	178	171	9	**SOUNDTRACK** WARNER BROS. (NASHVILLE) 49434/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	132
190	172	148	6	**AIR** SOURCE 90632*/ASTRALWERKS (10.98 CD)	Talkie Walkie	61
191	180	165	25	**A PERFECT CIRCLE ●** VIRGIN 80616* (15.98 CD)	Thirteenth Step	2
192	167	157	40	**JOHNNY CASH ▲** AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	22
193	NEW		1	**LOUIE DEVITO** DEE VEE 0006/MUSICRAMA (14.98 CD)	Dance Divas II	193
194	190	178	13	**VARIOUS ARTISTS** DEF JAM 001614/IDJMG (12.98 CD)	The Source Presents Hip Hop Hits Vol. 7	89
195	166	163	5	**BRONCO/LOS BUKIS** FONOVISA 89127/UG (17.98 CD/DVD)	Cronico De Dos Grandes	127
196	158	114	4	**COURTNEY LOVE** VIRGIN 81408 (18.98 CD)	America's Sweetheart	53
197	188	166	4	**KEB' MO'** OKEH/EPIC 86408/SONY MUSIC (18.98 EQ CD) [N]	Keep It Simple	149
198	179	145	5	**DIANA ROSS & THE SUPREMES** MOTOWN/UTV 001388/UME (12.98 CD)	The No. 1's	72
199	RE-ENTRY		24	**DMX ▲** RUFF RYDERS/DEF JAM 063389*/IDJMG (8.98/12.98)	Grand Champ	1
200	195	182	46	**SOUNDTRACK ▲** WALT DISNEY 860060 (18.98 CD)	The Lizzie McGuire Movie	6

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 20 2004

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1	4 Weeks At Number 1	
1	1	NORAH JONES BLUE NOTE 84800	Feels Like Home	1
2		SOUNDTRACK INTEGRITY 83012/SONY MUSIC	The Passion Of The Christ	17
3		JOSH GROBAN ▲³ 143/REPRISE 48456/WARNER BROS.	Closer	7
4		EVANESCENCE ▲⁴ WIND-UP 13063	Fallen	3
		JESSICA SIMPSON ▲ COLUMBIA 86080/SONY MUSIC	In This Skin	2
		NELLIE MCKAY COLUMBIA 86084/SONY MUSIC [M]	Get Away From Me	181
6		OUTKAST ▲³ ARISTA 09132*	Speakerboxxx/The Love Below	8
7		NORAH JONES ▲⁸ BLUE NOTE 33098* [M]	Come Away With Me	32
9		SARAH MCLACHLAN ▲² ARISTA 50160	Afterglow	50
10		SHERYL CROW ▲² A&M 001521/INTERSCOPE	The Very Best Of Sheryl Crow	8
		THE GET UP KIDS VAGRANT 382*/TVT	Guilt Show	56
		ROD STEWART ▲² J 85710*/RMG	As Time Goes By ... The Great American Songbook Vol. II	64
		SOUNDTRACK DMZ/COLUMBIA 86843/SONY MUSIC	Cold Mountain	51
13		HARRY CONNICK, JR. ● COLUMBIA 90851/SONY MUSIC	Only You	18
3		INDIGO GIRLS EPIC 97008/SONY MUSIC	All That We Let In	97
		SOUNDTRACK ● REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.	The Lord Of The Rings: The Return Of The King	59
8		MELISSA ETHERIDGE ISLAND 011822/IDJMG	Lucky	63
19		MAROON5 ▲ OCTONE/J 30001/RMG [M]	Songs About Jane	11
		JOSS STONE S-CURVE 42224 [M]	The Soul Sessions (EP)	65
23		DIDO ▲ ARISTA 50137	Life For Rent	53
15		MICHAEL MCDONALD ▲ MOTOWN 000051/UMRG	Motown	49
21		NO DOUBT ▲ INTERSCOPE 001496	The Singles 1992-2003	33
		SOUNDTRACK HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE	The Triplets Of Belleville	–
		FIVE FOR FIGHTING AWARE/COLUMBIA 86186/SONY MUSIC	The Battle For Everything	47
24		KANYE WEST ROC A-FELLA/DEF JAM 063099*/IDJMG	The College Dropout	4

MARCH 20 2004

Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	2 Weeks At Number 1
1	1	THE PASSION OF THE CHRIST	INTEGRITY 83012/SONY MUSIC
2	2	50 FIRST DATES	MAVERICK 48875/WARNER BROS.
3	6	DIRTY DANCING: HAVANA NIGHTS	J 57758/RMG
4	13	COLD MOUNTAIN	DMZ/COLUMBIA 86843/SONY MUSIC
5	5	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
4	9	THE LORD OF THE RINGS: THE RETURN OF THE KING ●	REPRISE/WMG SOUNDTRACKS 48521/WARNER BROS.
7	3	CONFESSIONS OF A TEENAGE DRAMA QUEEN	HOLLYWOOD 162442
8	4	BARBERSHOP 2: BACK IN BUSINESS	INTERSCOPE 001945*
9	8	TUPAC: RESURRECTION ▲	AMARU 001533*/INTERSCOPE
10	11	THE FIGHTING TEMPTATIONS	MUSIC WORLD/COLUMBIA 90269/SONY MUSIC
11	7	QUEER EYE FOR THE STRAIGHT GUY	CAPITOL 85912
12	12	FREAKY FRIDAY ●	HOLLYWOOD 162404
13	10	YOU GOT SERVED ●	T.U.G./EPIC 92744/SONY MUSIC
14	14	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
15	15	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860089
16	16	PIXEL PERFECT (EP)	WALT DISNEY 861059
17	22	CHICAGO ▲²	EPIC 67018/SONY MUSIC
18		THE TRIPLETS OF BELLEVILLE	HIGHER OCTAVE SOUNDTRACKS 96811/HIGHER OCTAVE
19		CONCERT FOR GEORGE	WARNER STRATEGIC MARKETING 74546
20	17	LOST IN TRANSLATION	EMPEROR NORTON 7089*
21	19	SOMETHING'S GOTTA GIVE	COLUMBIA 90811/SONY MUSIC
22	24	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860099
23		SCHOOL OF ROCK	ATLANTIC 83094/AG
24	23	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
25	20	O BROTHER, WHERE ART THOU? ▲²	LOST HIGHWAY/MERCURY 170089/IDJMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates vinyl available [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 54, 158
50 Cent 81
Trace Adkins 142
AFI 132
Christina Aguilera 110
Clay Aiken 74
Air 190
Gary Allan 105
Audioslave 78
Avalon 118
Avant 44
Baby Bash 138
David Banner 149
The Beach Boys 115
Dierks Bentley 161
Big Tymers 174
Clint Black 27
Black Eyed Peas 34
Blindside 114
Blink-182 39
Bronco/Los Bukis 195
Brooks & Dunn 135
Michael Buble 166
Jeremy Camp 134
The Carpenters 116
Rodney Carrington 148
Johnny Cash 192
Casting Crowns 93
Cee-Lo 13
JC Chasez 82
Cher 164
Kenny Chesney 5, 95
Chingy 14
Kelly Clarkson 186
Coldplay 77
Harry Connick, Jr. 18
Counting Crows 173
Sheryl Crow 8
damageplan 152
The Darkness 37
Gavin Degraw 187
Louie DeVito 193
Dido 53
Dixie Chicks 125
DMX 199
Fefe Dobson 111
Drag-On 126
Hilary Duff 29
Eagles 60
Eamon 10
Missy Elliott 92
Eminem 160
Melissa Etheridge 63
Evanescence 3
Finger Eleven 129
Five For Fighting 47
The Get Up Kids 58
Godsmack 179
Good Charlotte 94
Josh Groban 7
G-Unit 19
Anthony Hamilton 90
Hoobastank 52
Hootie & The Blowfish 62
Incubus 25
Indigo Girls 97
Intocable 170
Alan Jackson 30, 155
Michael Jackson 151
Jagged Edge 124
Jay-Z 23
Jet 41
Buddy Jewell 185
Joe 113
Jack Johnson 168
Norah Jones 1, 32
Juvenile 55
Toby Keith 24, 98
Kelis 143
R. Kelly 103, 153
Kem 180
Alicia Keys 21
Kid Rock 79
Kidz Bop Kids 43
Beyonce 31
Korn 86
Alison Krauss + Union Station 163
Kutless 154
Led Zeppelin 175
Murphy Lee 96
Lil Jon & The East Side Boyz 70, 141
Limp Bizkit 89
Linkin Park 35, 107
Los Lonely Boys 171
Lostprophets 48
Courtney Love 196
Ludacris 20
Victor Manuelle 177
Maroon5 11
matchbox twenty 157
John Mayer 106
Martina McBride 88
Michael McDonald 49
Tim McGraw 140
Nellie McKay 181
Sarah McLachlan 50
Memphis Bleek 117
Kylie Minogue 133
Keb' Mo' 197
Jason Mraz 145
Musiq 131
Nelly 91
Nickelback 16
No Doubt 33
The Offspring 122
OutKast 6
Brad Paisley 144
Passion Worship Band 165
A Perfect Circle 191
Elvis Presley 172
Probot 146
Puddle Of Mudd 123
Rascal Flatts 121
Red Hot Chili Peppers 100
Los Rieleros Del Norte 188
LeAnn Rimes 162
Rooney 147
Diana Ross & The Supremes 198
Paulina Rubio 182
Seal 130
Sean Paul 83
Bob Seger 178
Simple Plan 85
Jessica Simpson 2
SOUNDTRACK
50 First Dates 45
Barbershop 2: Back In Business 73
Blue Collar Comedy Tour: The Movie 189
The Cheetah Girls (EP) 55
Cold Mountain 51
Confessions Of A Teenage Drama Queen 61
Dirty Dancing: Havana Nights 46
The Fighting Temptations 126
Freaky Friday 136
The Lizzie McGuire Movie 200
The Lord Of The Rings: The Return Of The King 59
The Passion Of The Christ 17
Queer Eye For The Straight Guy 127
Tupac: Resurrection 112
You Got Served 150
Britney Spears 15
Rod Stewart 64, 102
Sting 101
Joss Stone 65
Story Of The Year 69
George Strait 167
Ruben Studdard 28
Keith Sweat 57
Switchfoot 67
Tantric 120
James Taylor 159
Thalia 176
Three Days Grace 84
T.I. 66
Justin Timberlake 169
Train 137
Trapt 104
Trillville/Lil Scrappy 26
Josh Turner 40
Shania Twain 109
Twista 9
Keith Urban 71
Luther Vandross 68
VARIOUS ARTISTS
2004 Grammy Nominees 38
Disneymania 2: Music Stars Sing Disney ...Their Way! 108
Fired Up! 75
Now 14 36
The Source Presents Hip Hop Hits Vol. 7 194
Tha Down Low 22
WOW Gospel 2004 76
WOW Hits 2004 119
WWE Originals 156
Jimmy Wayne 184
Kanye West 4
Westside Connection 60
The White Stripes 99
CeCe Winans 183
Yeah Yeah Yeahs 72
Yellowcard 87
Ying Yang Twins 42
Young Gunz 12
Zero 7 139

Over The Counter

Continued from page 77

album list's top three since last summer. Lee was part of the mix then, too, as her band was No. 3 behind chart-topper **Ashanti** and **Beyoncé** in the issue dated July 26.

Moreover, Jones' "Feels Like Home," Simpson's "In This Skin" and Evanescence's "Fallen" are three of only seven female-voiced albums to reach the top 10 since 2004 began. In all, 23 different titles have reached the top 10 during the first 10 weeks of the year.

MISTAKEN IDENTITY: That **Evanescence** was in the top five last summer, as it is now, makes you wonder if its **Wind-up** debut should have been called "Levitate" rather than "Fallen."

In fact, last issue, when the band's album reached its 52nd chart week, "Fallen" became only the third debut full-length of the past 10 years to sit in the top 10 a year or more after it bowed inside the top 10—unusually great endurance for a new act.


EVANESCENCE: GREAT ENDURANCE

That puts **Amy Lee** and crew in the company of **Bone Thugs-N-Harmony's** "E. 1999 Eternal," which entered at No. 1 and was No. 9 in its 59th week, and **Spice Girls'** "Spice," which also bowed on top and bumped 11-10 in its 52nd frame to log its last week in the top 10.

Of those three titles, "Spice" sold the most during its first year, but "Fallen" has logged the most weeks in the top 10. Through last issue, Evanescence chalked up 4.3 million copies in its first 52 weeks. All but 17 of its 53 chart weeks have been in the top 10, including the last 10 in a row.

Spice Girls rolled through 5.6 million units in the first year, but when their debut set moved to No. 10 in its 52nd week, that ended a 19-week streak in which it ranked below the top 10.

The Bone family had sold 3.3 million by week 52. It had fallen as low as No. 66 during that first year and spent 35 weeks below the top 10, but it would go on to log seven of the next nine weeks in the top 10. "E. 1999 Eternal" was also not Bone Thugs' first Billboard 200 entry, as its 1994 EP "Creepin On Ah Come Up" had risen as high as No. 12.

BLACK ALBUMS: **Clint Black** and **Jack Black**, we presume no relation, both make chart news.

Country vet Clint, with his first set from the label he built, **Equity**, sets up shop at No. 3 on Top Country Albums and No. 27 on The Billboard 200 with 37,500 copies. With the exception of 1996 compilation "The Greatest Hits," those are Black's best ranks on either chart, and his best **Nielsen SoundScan** week, since 1993.

An appearance on "The Oprah Winfrey Show" and **A&E's** "Live by Request" were among the market drivers that helped his album shine.

The other Black, Jack, can thank the Academy Awards and **Paramount Home Video**.

The video release of "School of Rock" helps that film's album more than triple its sales, good for a No. 23 re-entry on Top Soundtracks, and we figure his clowning at the Oscars' Feb. 29 telecast with **Will Ferrell** accounts for the re-entry by his **Tenacious D** on Top Pop Catalog (No. 30, up 31%), the act's first appearance on that chart since October.

More obvious beneficiaries of the Oscars special are the "Cold Mountain" album, which wins the Billboard 200's Pacesetter (159-51, up 177%), and two of that soundtracks' principals, **Sting** (117-101, up 12%) and **Alison Krauss** (a re-entry at No. 163, up 29%).

Also warming in the Oscars glow is the soundtrack to "The Triplets of Belleville," which sees a 137.5% bump, good for a 2-1 jump on Top World Music Albums and a No. 18 bow on Top Soundtracks.

"The Lord of the Rings: The Return of the King" marches 114-59 on The Billboard 200, up 78%.

MARCH 20 2004

Billboard® TOP POP® CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK	WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 5 Weeks At Number 1	
1	1	1	1	11	**JOSH GROBAN** ▲[4]	Josh Groban
2	7	7	1	111	**THE BEATLES** ▲[3]	1
3	3	5	1	82	**MERCYME** ▲	Almost There
4	4	3	1	57	**JOHN MAYER** ▲[3]	Room For Squares
5	5	4	1	126	**LINKIN PARK** ▲[7]	[Hybrid Theory]
6	9	6	1	79	**BOB MARLEY AND THE WAILERS** ◆[10]	Legend
7	7	9	1	141	**BOB SEGER & THE SILVER BULLET BAND** ▲[7]	Greatest Hits
8	9	10	1	141	**PINK FLOYD** ◆[7]	Dark Side Of The Moon
9	10	4	1	4	**KID ROCK** ▲[3]	Cocky
					$ GREATEST GAINER $	
10	12	13	1	106	**KENNY CHESNEY** ▲[3]	Greatest Hits
11	4	7	1	124	**MARTINA MCBRIDE** ▲[3]	Greatest Hits
12	11	11	1	141	**ROD STEWART** ●	The Very Best Of Rod Stewart
13	18	18	1	87	**METALLICA** ◆[14]	Metallica
14	16	11	1	141	**AC/DC** ◆[9]	Back In Black
15	13	12	1	141	**JOHNNY CASH** ▲	16 Biggest Hits
16	23	26	1	141	**PRINCE** ●	The Very Best Of Prince
17	22	22	1	141	**QUEEN** ▲[7]	Greatest Hits
18	18	18	1	141	**TIM MCGRAW** ▲[4]	Greatest Hits
19	18	19	1	141	**SHANIA TWAIN** ◆[10]	Come On Over
20	20	20	1	141	**KID ROCK** ◆[7]	Devil Without A Cause
21	11	18	1	141	**FRANK SINATRA** ● Classic Sinatra: His Great Performances 1953-1960	
22	24	27	1	141	**MICHAEL JACKSON** ◆[7]	Thriller
23	25	25	1	9	**LARRY THE CABLE GUY**	Lord, I Apologize
24	21	18	1	141	**COLDPLAY** ▲[3]	Parachutes
25	19	23	1	141	**CELINE DION** ▲[7] All The Way...A Decade Of Song	
26	26	26	1	107	**SYSTEM OF A DOWN** ▲[2]	Toxicity
27	30	—	1	2	**VARIOUS ARTISTS** The Most Relaxing Classical Album In The World...Ever!	
28	27	24	1	141	**BROOKS & DUNN** ▲[7] The Greatest Hits Collection	
29	28	30	1	141	**ABBA** ▲[6]	Gold – Greatest Hits
30	37	46	1	141	**EMINEM** ▲[7]	The Mershell Methers LP
31	31	36	1	141	**PEARL JAM** ◆[2]	Ten
32	34	50	1	141	**LYNYRD SKYNYRD** ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	
33	29	34	1	141	**ALAN JACKSON** ▲[5] The Greatest Hits Collection	
34	NEW		1	1	**TENACIOUS D** ●	Tenacious D
35	41	48	1	141	**GUNS N' ROSES** ◆[5]	Appetite For Destruction
36	33	32	1	141	**SIMON & GARFUNKEL** ◆[7] Simon & Garfunkel's Greatest Hits	
37	32	43	1	141	**NICKELBACK** ▲[3]	Silver Side Up
38	43	37	1	141	**INCUBUS** ▲[2]	Morning View
39	40	31	1	141	**AL GREEN** ▲	Greatest Hits
40	38	39	1	141	**JOURNEY** ◆[7]	Journey's Greatest Hits
41	44	—	1	2	**DISTURBED** ▲[3]	The Sickness
42	45	29	1	141	**THE BEATLES** ◆[7] Sgt. Pepper's Lonely Hearts Club Band	
43	47	—	1	2	**DEF LEPPARD** ▲[3] Vault – Greatest Hits 1980-1995	
44	36	35	1	141	**BARRY WHITE** ▲	All Time Greatest Hits
45	39	42	1	141	**JOHN LENNON** ● Lennon Legend – The Very Best Of John Lennon	
46	RE-ENTRY		1	141	**AEROSMITH** ◆[7]	Aerosmith's Greatest Hits
					HOT SHOT DEBUT	
47	NEW		1	1	**SOUNDTRACK** ●	A Walk To Remember
48	48	—	1	2	**PHIL COLLINS** ▲[7]	...Hits
49	RE-ENTRY		1	141	**SOUNDTRACK** ▲[7] O Brother, Where Art Thou?	
50	RE-ENTRY		1	141	**LUTHER VANDROSS** ●	Greatest Hits

Billboard® TOP HEATSEEKERS®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK	WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 2 Weeks At Number 1	
1	2	1	1	2	**FINGER ELEVEN**	Finger Eleven
2	3	3	1	3	**JEREMY CAMP**	Carried Me: The Worship Project
					HOT SHOT DEBUT	
3	NEW		3	1	**ZERO 7**	When It Falls
					$ GREATEST GAINER $	
4	12	5	4	3	**ROONEY**	Rooney
5	5	—	5	2	**PASSION WORSHIP BAND**	Passion: Hymns Ancient And Modern
6	9	9	6	3	**LOS LONELY BOYS**	Los Lonely Boys
7	18	—	7	2	**NELLIE MCKAY**	Get Away From Me
8	10	4	4	4	**GAVIN DEGRAW**	Chariot
9	14	—	9	2	**LOS RIELEROS DEL NORTE** 20 Anos De Fuerza Nortena	
10	9	9	9	3	**KEB' MO'**	Keep It Simple
11	7	—	7	2	**DAVID PHELPS**	Revelation
12	13	13	12	3	**RON WHITE**	Drunk In Public
13	16	12	5	3	**THE POSTAL SERVICE**	Give Up
14	12	17	12	3	**SHINEDOWN**	Leave A Whisper
15	4	—	4	2	**Z-RO** The Life Of Joseph W. McVey	
16	18	—	16	2	**VAN HUNT**	Van Hunt
17	19	22	17	3	**JEREMY CAMP**	Stay
18	30	16	16	3	**HIM**	Razorblade Romance
19	NEW		19	1	**JOSH KELLEY**	For The Ride Home
20	21	13	13	3	**DAMIEN RICE**	O
21	26	14	14	3	**MINDY SMITH**	One Moment More
22	41	31	22	2	**FALL OUT BOY**	Take This To Your Grave
23	25	29	23	3	**LA OREJA DE VAN GOGH** Lo Que Te Conte Mientras Te Hacias La Dormida	
24	4	—	4	2	**ROYCE DA 5'9"**	Death Is Certain
25	31	25	25	3	**GRUPO MOJADO**	20 Greatest Hits
26	22	9	9	3	**LIL ROB**	Neighborhood Music
27	23	19	19	3	**DAVID BISBAL**	Buleria
28	35	21	21	3	**ROBERT RANDOLPH & THE FAMILY BAND**	Unclassified
29	28	15	15	3	**JOHNNY VICIOUS**	Ultra.Trence:3
30	34	39	30	2	**BYRON CAGE**	Byron Cage
31	29	24	24	3	**JUANES** ●	Un Dia Normal
32	47	—	32	2	**ALEX UBAGO**	Fantasia O Realidad
33	NEW		33	1	**RIZEN**	RiZen
34	43	23	23	3	**JOSHUA BELL**	Romance Of The Violin
35	RE-ENTRY		35	2	**KATY ROSE**	Because I Can
36	36	—	36	2	**K-PAZ DE LA SIERRA** 20 Exitos Con La Fuerza Duranguense	
37	RE-ENTRY		37	2	**THE LIVING END**	Modern Artillery
38	39	28	28	3	**OUT OF EDEN**	Love, Peace & Happiness
39	37	18	18	3	**FOUNTAINS OF WAYNE**	Welcome Interstate Managers
40	40	34	34	3	**VICKIE WINANS**	Bringing It All Together
41	50	—	41	2	**CHRIS RICE**	Run The Earth, Watch The Sky
42	44	32	32	3	**SIN BANDERA**	De Viaje
43	46	26	26	3	**TAKING BACK SUNDAY**	Tell All Your Friends
44	20	—	20	2	**JONATHA BROOKE**	Back In The Circus
45	24	—	24	2	**DEICIDE**	Scars Of The Crucifix
46	48	36	36	3	**JOAN SEBASTIAN**	Coleccion De Oro
47	33	7	7	3	**THE CASUALTIES**	On The Front Line
48	RE-ENTRY		48	2	**MARTHA MUNIZZI**	The Best Is Yet To Come
49	11	—	11	2	**JOHN FRUSCIANTE**	Shadows Collide With People
50	49	37	37	3	**ATREYU**	Suicide Notes And Butterfly Kisses

Billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW		1	**CLINT BLACK**	Spend My Time
2	1	7	3	**YING YANG TWINS** ●	Me & My Brother
3	NEW		1	**THE GET UP KIDS**	Guilt Show
4	2	2	3	**LIL JON & THE EAST SIDE BOYZ** ▲	Kings Of Crunk
5	4	4	3	**LIL JON & THE EAST SIDE BOYZ**	Part II
6	3	3	3	**PROBOT**	Probot
7	4	9	3	**LOS LONELY BOYS**	Los Lonely Boys
8	RE-ENTRY		2	**AIR**	Talkie Walkie
9	NEW		1	**LOUIE DEVITO**	Dance Divas II
10	13	12	3	**DASHBOARD CONFESSIONAL** ●	A Mark, A Mission, A Brand, A Scar
11	10	13	3	**THE POSTAL SERVICE**	Give Up
12	9	7	3	**SIMPLY RED**	Home
13	7	4	3	**WARREN ZEVON**	The Wind
14	14	14	3	**SOUNDTRACK**	Lost In Translation
15	15	—	2	**EN VOGUE**	Soulfloyer
16	19	18	3	**MINDY SMITH**	One Moment More
				$ GREATEST GAINER $	
17	27	24	3	**FALL OUT BOY** Take This To Your Grave	
18	14	11	3	**VARIOUS ARTISTS**	Crunk And Disorderly
19	5	—	2	**ROYCE DA 5'9"**	Death Is Certain
20	26	20	3	**DEATH CAB FOR CUTIE**	Transatlanticism
21	17	10	3	**LIL ROB**	Neighborhood Music
22	11	—	2	**ORGY**	Punk Statik Paranoia
23	21	17	3	**JOHNNY VICIOUS**	Ultra.Trance:3
24	12	—	2	**TONY TOUCH**	The Piecemaker 2
25	RE-ENTRY		2	**RIZEN**	RiZen
26	26	22	3	**COHEED AND CAMBRIA** In Keeping Secrets Of Silent Earth: 3	
27	23	18	3	**THE SHINS**	Chutes Too Narrow
28	27	15	3	**ANI DIFRANCO**	Educated Guess
29	24	23	3	**AMEL LARRIEUX**	Bravebird
30	30	21	3	**TAKING BACK SUNDAY**	Tell All Your Friends
31	18	—	2	**DEICIDE**	Scars Of The Crucifix
32	31	29	3	**JOAN SEBASTIAN**	Coleccion De Oro
33	25	8	3	**THE CASUALTIES**	On The Front Line
34	38	40	3	**MARTHA MUNIZZI**	The Best Is Yet To Come
35	8	—	2	**RICK SPRINGFIELD**	Shock/Deniel/Anger/Acceptance
36	32	30	3	**ATREYU**	Suicide Notes And Butterfly Kisses
37	37	33	3	**RAVIN**	Buddha Bar VI
38	29	19	3	**DIZZEE RASCAL**	Boy In De Corner
39	35	27	3	**SEVENDUST**	Seasons
40	36	25	3	**VARIOUS ARTISTS** Just Because I'm A Woman: Songs Of Dolly Parton	
41	RE-ENTRY		2	**GOAPELE**	Even Closer
42	RE-ENTRY		2	**PAUL WALL**	The Chick Magnet
43	20	—	2	**CANNIBAL CORPSE**	The Wretched Spawn
44	RE-ENTRY		2	**FREDDIE JACKSON**	It's Your Move
45	39	31	3	**DEFAULT**	Elocation
46	33	26	3	**THE WALKMEN**	Bows & Arrows
47	45	37	3	**THE WIGGLES**	Yummy Yummy
48	43	34	3	**MITCH HEDBERG**	Mitch All Together
49	34	—	2	**GOD FORBID**	Gone Forever
50	41	—	2	**VIENNA TENG**	Warm Strangers

Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

MARCH 20 2004 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	5 Weeks At Number 1
1	1	HARRY CONNICK, JR. COLUMBIA 85203/SONY MUSIC	Only You
2	2	DIANA KRALL● VERVE 065109/VG	Live In Paris
3	7	PACO DE LUCIA BLUE THUMB 081529/GRP	Cositas Buenas
4	4	STEVE TYRELL COLUMBIA 85236/SONY MUSIC [H]	This Guy's In Love
5	5	BRAD MEHLDAU TRIO WARNER BROS. 48668	Anything Goes
6	4	TIERNEY SUTTON TELARC 3582	Dancing In The Dark
7	10	ELVIS COSTELLO DECCA/DEUTSCHE GRAMMOPHON 00944/UNIVERSAL CLASSICS GROUP	North
8	13	DAVID SANBORN VERVE 065509/VG	timeagain
9	8	TONY BENNETT & K.D. LANG● RPM/COLUMBIA 85234/SONY MUSIC	A Wonderful World
10	9	CASSANDRA WILSON BLUE NOTE 81980 [H]	Glamoured
11	12	PETER CINCOTTI CONCORD 2159 [H]	Peter Cincotti
12	14	PAT METHENY WARNER BROS. 48473	One Quiet Night
13	11	VARIOUS ARTISTS SAVOY JAZZ 17336	The Most Romantic Jazz Music In The Universe
14	16	VARIOUS ARTISTS PLAYBOY JAZZ 7567-C/ALLIANCE	Jazz After Dark
15		GLENN MILLER VICTOR 68816/RCA	Platinum Glenn Miller
16	23	ANDY BEY SAVOY JAZZ 17330	American Song
17	24	BOB JAMES TRIO BOBCH 9519	Take It From The Top
18		MIKE STERN ESC 4911	These Times
19		PRESERVATION HALL JAZZ BAND PRESERVATION HALL 8002	The Best Of The Early Years
20	20	AARON NEVILLE VERVE 065533/VG	Nature Boy: The Standards Album
21	22	NAT KING COLE CAPITOL 81513	Love Songs
22	15	DIANNE REEVES BLUE NOTE 80262	A Little Moonlight
23	21	PAT METHENY ECM 800018002/UNIVERSAL CLASSICS GROUP	rarum IX Selected Recordings
24		JANE MONHEIT N-CODED 42499/WARLOCK	Live At The Rainbow Room
25	17	DAVE DOUGLAS RARENOISE 50118 [H]	Strange Liberation

MARCH 20 2004 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	106 Weeks At Number 1
1	1	NORAH JONES ▲ BLUE NOTE 32089* [H]	Come Away With Me
2	2	WILL DOWNING GRP 000529/VG	Emotions
3	3	KENNY G ARISTA HERITAGE 50997/ARISTA	Ultimate Kenny G
4	4	CHRIS BOTTI COLUMBIA 90535/SONY MUSIC [H]	A Thousand Kisses Deep
5	5	DOWN TO THE BONE NARADA 39747 [H]	Cellar Funk
6	6	DAVE KOZ CAPITOL 34228 [H]	Saxophonic
7	8	PAUL BROWN GRP 000915/VG	Up Front
8	7	KEIKO MATSUI KHUMBU JAZZ/KHUMBU/NARADA	Wildflower
9	9	VIKTOR KRAUSS NONESUCH 79815/AG	Far From Enough
10	22	WALTER BEASLEY SHANACHIE 5111	The Classics R & B Collection
11	11	LARRY CARLTON BLUEBIRD 52662/AAL	Sapphire Blue
12	13	VARIOUS ARTISTS VERVE 000980/VG	Verve//Remixed2
13	15	PRAFUL N-CODED 42484/RENDEZVOUS	Dee Dey Deep
14	10	VARIOUS ARTISTS NARADA 98479	The Love Project
15	12	THE BRAXTON BROTHERS PEAK INTERNATIONAL 0888	Rnlin'
16	23	PIECES OF A DREAM BLUE NOTE 95989	Sensual Embraca 2: More Soul Ballads
17	17	GEORGE BENSON WARNER BROS. 28764-39/NO	The Greatest Hits Of All
18	14	MINDI ABAIR GRP 085229/VG	It Just Happens That Way
19	19	NAJEE S...[illegible] 4348/WARLOCK	Embraca
20	18	DAVID BENOIT GRP 000997/VG	Right Here, Right Now
21	16	VARIOUS ARTISTS SHANACHIE 5108	No. 1 Smooth Jazz Radio Hits!
22	20	THE JAZZMASTERS TRIPPIN N' RHYTHM/NARDCASTLE 98613/V2	The Jazzmasters 4
23		BRIAN CULBERTSON WARNER BROS. 48306 [H]	Come On Up
24		VARIOUS ARTISTS GRP 000115/VG	A Twist Of Motown
25	21	LIZZ WRIGHT VERVE 589555/VE [H]	Salt

MARCH 20 2004 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	10 Weeks At Number 1
1	1	JOSHUA BELL SONY CLASSICAL 89963/SONY MUSIC [H]	Romance Of The Violin
2	2	SOUNDTRACK DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	3	CECILIA BARTOLI DECCA 001001/UNIVERSAL CLASSICS GROUP	The Salieri Album
4	NEW	LANG LANG DG 002947/UNIVERSAL CLASSICS GROUP	Live At Carnegie Hall
5	4	ANONYMOUS 4 HARMONIA MUNDI 907338	American Angels
6	NEW	TIM JANIS TIM JANIS ENSEMBLE 1106	Beautiful America
7	9	ANDRE RIEU PHILIPS 1750 [H]	Live In Dublin
8	7	VARIOUS ARTISTS EMI CLASSICS/VIRGIN RECORDS/ANGEL	The Most Relaxing Classical Album...Ever! II
9	6	ANDREA BOCELLI ▲ PHILIPS 454040/UNIVERSAL CLASSICS GROUP	Sentimento
10	8	LORRAINE HUNT LIEBERSON NONESUCH 79822/AG	Bach: Cantatas BWV 82 And 199
11	5	TRIO MEDIAEVAL ECM 001847/UNIVERSAL CLASSICS GROUP	Soir Dit-Elle
12	10	RENEE FLEMING DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
13	14	JANUSZ OLENIUNCZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA) SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
14	11	HILARY HAHN DG 000988/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
15	15	JUSSI BJORLING [illegible]	Bjorling Rediscovered - Carnegie Hall Recital September 1955

MARCH 20 2004 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	17 Weeks At Number 1
1	1	JOSH GROBAN ▲ 143/REPRISE 48403/WARNER BROS.	Closer
2	2	AMICI FOREVER VICTOR 52728/AAL [H]	The Opera Band
3	3	YO-YO MA SONY CLASSICAL 90819/SONY MUSIC	Obrigado Brazil: Live In Concert
4	4	YO-YO MA SONY CLASSICAL 89839/SONY MUSIC	Obrigado Brazil
5	5	SARAH BRIGHTMAN NEMO STUDIO 37190/ANGEL	Harem
6	NEW	SISSEL DECCA 001000/UNIVERSAL CLASSICS GROUP	My Heart
7	4	JOSH GROBAN 143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
8	7	CHARLOTTE CHURCH COLUMBIA 85886/SONY MUSIC	Prelude: The Best Of Charlotte Church
9	NEW	DOMINIC MILLER DECCA 002000/UNIVERSAL CLASSICS GROUP	Shapes
10	8	LUCIANO PAVAROTTI DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
11	9	BOND MERCURY/DECCA 001111/UNIVERSAL CLASSICS GROUP	Bond. Remixed
12	11	JAMES GALWAY VICTOR 52910/BMG CLASSICS	Quiet On The Set: James Galway At The Movies
13	12	VARIOUS ARTISTS VITAMIN 8700	String Quartet Tribute To Evanescence
14	10	RUSSELL WATSON DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
15	14	BOND MERCURY/DECCA 470988/UNIVERSAL CLASSICS GROUP [H]	Shian

MARCH 20 2004 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	2 Weeks At Number 1
1	1	VARIOUS ARTISTS VIRGIN 58767	Pure Moods: Celestial Celebration
2	2	YANNI WINDHAM HILL 10105/BMG HERITAGE	Ultimate Yanni
3	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE	Romantic Melodies
4	4	VARIOUS ARTISTS WINDHAM HILL 57018/AAL	Windham Hill Chill 2
5	7	YANNI VIRGIN 81518	Ethnicity
6	5	STEVEN ANDERSON MADALY [illegible] 2985/MADALY	100 Church Classics
7	12	VARIOUS ARTISTS WINDHAM HILL 54346/AAL	Prayer: A Windham Hill Collection
8	8	DELERIUM NETWORK 5008 [H]	Chimera
9	6	ARMIK BIGBIRD 1184	Romantic Dreams
10	NEW	GOVI HIGHER OCTAVE 95576	Saffron & Silk
11	11	VARIOUS ARTISTS MADALY 4806	The Healing Garden Collection
12	13	VARIOUS ARTISTS VIRGIN 12082	Pure Moods IV
13	15	VANGELIS RUF [illegible]	Odyssey: The Definitive Collection
14	11	JIM BRICKMAN WINDHAM HILL/VICTOR 11647/AAL	Love Songs & Lullabies
15		MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1078	American Spirit

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MARCH 20 2004 Billboard TOP CLASSICAL BUDGET

LUCIANO PAVAROTTI MADACY	VARIOUS ARTISTS
CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
25 PIANO FAVORITES MADACY	VARIOUS ARTISTS
MOONLIGHT CLASSICS MADACY	VARIOUS ARTISTS
THE MOST RELAXING CLASSICAL MUSIC SAVOY	VARIOUS ARTISTS
GUITAR CLASSICS MADACY	VARIOUS ARTISTS
CLASSICAL PIANO MADACY	VARIOUS ARTISTS
BEST OF TCHAIKOVSKY MADACY	VARIOUS ARTISTS
CLASSICS FOR MEDITATION MADACY	VARIOUS ARTISTS
BEST OF GERSHWIN MADACY	VARIOUS ARTISTS
25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
BEST OF MOZART VOL. 1 MADACY	VARIOUS ARTISTS
ROMANTIC PIANO MADACY	VARIOUS ARTISTS
ROMANTIC FLUTE MADACY	VARIOUS ARTISTS
CLASSICS FOR THE MOVIES MADACY	VARIOUS ARTISTS

MARCH 20 2004 Billboard TOP CLASSICAL MIDLINE

BABY MOZART WALT DISNEY	VARIOUS ARTISTS
DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
CLASSICAL HEARTBREAKERS EMI CLASSICS/ANGEL	VARIOUS ARTISTS
PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON VICTOR/BMG CLASSICS	VARIOUS ARTISTS
THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER! EMI CLASSICS/ANGEL	VARIOUS ARTISTS
THE #1 OPERA ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE DENON	VARIOUS ARTISTS
MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE SPARROW	VARIOUS ARTISTS
HYMNS TRIUMPHANT: VOLS. 1 & 2 SPARROW	LONDON PHILHARMONIC ORCHESTRA
BABY BACH WALT DISNEY	VARIOUS ARTISTS
CLASSICAL BLAST SAVOY	VARIOUS ARTISTS
BABY VIVALDI WALT DISNEY	VARIOUS ARTISTS
BABY EINSTEIN: BABY NEPTUNE BUENA VISTA/WALT DISNEY	VARIOUS ARTISTS
50 GREATEST CLASSICS ST CLAIR	VARIOUS ARTISTS
ART OF SEGOVIA DG/UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 20 2004 Billboard TOP KID AUDIO

KIDZ BOP KIDS RAZOR & TIE 89679	KIDZ BOP 5
THE CHEETAH GIRLS WALT DISNEY 000030	THE CHEETAH GIRLS (EP)
VARIOUS ARTISTS WALT DISNEY 891000	DISNEYMANIA 2 MUSIC FROM DISNEY
VARIOUS ARTISTS WALT DISNEY 861000	PIXIE PERFECT (EP)
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS
SUPERSTAR KIDZ WALT DISNEY 861000	SUPERSTAR KIDZ 2
VARIOUS ARTISTS WALT DISNEY 861000	THE LION KING 1 1/2 (EP)
KIDZ BOP KIDS RAZOR & TIE 89674	KIDZ BOP 4
THE WIGGLES KOCH 8836	YUMMY YUMMY
LIZZIE MCGUIRE WALT DISNEY 861000	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY'S GREATEST: VOL. 1
VARIOUS ARTISTS WALT DISNEY 861000	RADIO DISNEY JAMS VOL. 6
VARIOUS ARTISTS WALT DISNEY 861000	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
VARIOUS ARTISTS DIC ENTERTAINMENT	STRAWBERRY SHORTCAKE: STRAWBERRY JAMS
KIM POSSIBLE WALT DISNEY 861000	DISNEY'S KIM POSSIBLE
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY PIXAR: FINDING NEMO, OCEAN FAVORITES
SUPERSTAR KIDZ WALT DISNEY 861000	SUPERSTAR KIDZ
KIDZ BOP KIDS RAZOR & TIE 89680	KIDZ BOP
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY'S GREATEST: VOL. 2
VARIOUS ARTISTS WALT DISNEY 861000	SONGS FROM JULIUS'S CIRCUS
KIDZ BOP KIDS RAZOR & TIE 89685	KIDZ BOP 2
VEGGIETALES BIG IDEA 20007	BOB & LARRY'S SUNDAY MORNING SONGS
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY'S KARAOKE SERIES: DISNEY PRINCESS
VARIOUS ARTISTS WALT DISNEY 861000	BABY MOZART
VARIOUS ARTISTS WALT DISNEY 861000	DISNEY CHILDREN'S FAVORITES VOL. 1

LiveDrens recordings original motion picture soundtracks included

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △/ Certification of 400,000 units (Multi Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

SINGLES AND TRACKS SONG INDEX™

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 YEARS (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 45

—A—

ABRAZAR LA VIDA (Denise Rich Songs, BMI/Lazy Jo, ASCAP/Werner-Temerlane, BMI/Perez Soto, BMI) LT 36
AGUANTA AHI (Not Listed) LT 27
ALL FALLS DOWN (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, H100 60; RBH 27
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 92
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 2; H100 33
ANTES (EMI April, ASCAP) LT 17
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 44
AUNQUE NO TE PUEDA VER (WB, ASCAP) LT 4

—B—

BABY I LOVE U (Sony/ATV Songs, BMI/Nuyorican, BMI/Cori Tiffani, BMI/Dan Shea, BMI/EMI U Catalog, ASCAP/Barwin, ASCAP/Zomba Songs, BMI/R Kelly, BMI), HL/WBM, RBH 76
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/JalePo, ASCAP/I-N-I Vibrations, ASCAP/Sadiyah's, BMI/Jenice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP/Universal, ASCAP), HL, RBH 88
BARAJA DE ORO (Zomba, ASCAP) LT 15
BEAUTIFUL U R (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Javier Cake, ASCAP), HL, RBH 85
BEHIND BLUE EYES (ABKCO, BMI/Careers-BMG, BMI/Suolubaf, BMI/Towser Tunes, BMI), HL, H100 77
BOUNCE (Songs Of Booya Music GMBH, GEMA/7 Gemini, GEMA/Hanseatic Musikverlag, GEMA/Standard Musikverlag, GEMA/Edition X-Cellent, GEMA/George Glueck, GEMA/Werner-Tamerlane, BMI), WBM, H100 58
BREAK DOWN HERE (EMI April, ASCAP/Willow Lake, ASCAP), HL, CS 48
BREAKUP 2 MAKEUP REMIX (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Femous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Unicheppell, BMI/Swing Beat Songs, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP), HL, RBH 79
BULERIA (Kike Santander, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 12
BURN (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/U.R. IV, ASCAP), HL/WBM, H100 32; RBH 23

—C—

CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Temerlane, BMI/Million Dollar Steve, BMI/Genna Di Marco, BMI/Jumping Bean, BMI), WBM, LT 7
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, RBH 66
CLOSER TO YOU (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 82
THE COAST IS CLEAR (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Redairlane, BMI), HL, CS 53
COME CLEAN (Kay's Tuff, BMI/WB, ASCAP/Dylan Jackson, ASCAP/EMI Blackwood, BMI), WBM, H100 41
COMO FUI A ENAMORARME DE TI (Crisma, SESAC) LT 41
COMO PUDE ENAMORARME DE TI (Universal Musica, ASCAP/Leo Musical, SACM) LT 16
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbillcious, ASCAP), HL, RBH 95
CREO EN EL AMOR (Piloto, ASCAP/Universal Musica, ASCAP) LT 26
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 2

—D—

DALO POR HECHO (Designee, BMI) LT 28
DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 32
DESPERATELY (Tiltawhirl, BMI/Moon Kiss, BMI) CS 16
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Universal Tunes, SESAC/Bridgeport, BMI), WBM, RBH 65
DIP IT LOW (Poli Peul, BMI/SpenCow, BMI) RBH 96
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, H100 8; RBH 6
DONDE CORRE LA SANGRE (Estefan, ASCAP) LT 50
DON'T TAKE YOUR LOVE AWAY (Tuff Huff, BMI/Zomba Songs, BMI/Grindtime, BMI), WBM, H100 63; RBH 24
DRIVIN' INTO THE SUN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Cal IV, ASCAP/JorgaSong, ASCAP) CS 51
DUDE (EMI Blackwood, BMI), HL, H100 71; RBH 30
DUELE VERTE (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 21

—E—

ECHALE LENA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 31
E.I. (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Crump Tight, ASCAP) RBH 71
ELLA TIENE FUEGO (Sir George, ASCAP/Universal Musica, ASCAP/Piloto, ASCAP) LT 25
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 37
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 48
ESTOY ENAMORADA (Arpa, BMI) LT 44

—F—

FALLS ON ME (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 52
FIGURED YOU OUT (Werner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Ladekiv, SOCAN), WBM, H100 65
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, H100 16
FK IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP/Zomba, ASCAP), WBM, H100 18; RBH 57
FLIES ON THE BUTTER (YOU CAN'T GO HOME AGAIN) (Wacissa River, BMI/Built On Rock, ASCAP/ICG, BMI/Femous, ASCAP/Song Matters, ASCAP/BPJ Administration, ASCAP), HL, CS 36
FREEK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 34; RBH 22
F.U.R.B. (E Controversy, ASCAP/Zomba, ASCAP/Hot Butter Milk, ASCAP/Bat Radar, ASCAP/First Priority, BMI/Ryckomusic, ASCAP/Maniac Music, ASCAP/Top Billin', ASCAP) H100 67

—G—

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) H100 91; RBH 51
GAME OVER (Neje, SESAC/Lucky, BMI) H100 57; RBH 25
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM/WBM, H100 82; RBH 47
GET LOW (TVT, ASCAP/Swole, ASCAP/De Crippler, BMI/ColliPark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, RBH 44
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nickelodeon, ASCAP/N-Can-N, ASCAP/Femous, ASCAP), HL/WBM, H100 29
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 18
GOOD YEAR FOR THE OUTLAW (Stairway To Bitner's, BMI/Gottahaveeble, BMI/Love Monkey, BMI) CS 56
GUY LIKE ME (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 33

—H—

HAPPY PEOPLE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 62
HAZME OLVIDARLA (Vander, ASCAP) LT 14
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, H100 99
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 24
HEY YA! (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 12; RBH 28
HIT THAT (Underachiever, BMI/King, Purtich, Homes, Paterno B Berlinger, BMI), HL, H100 95
HOLD ON (Blackfire, ASCAP/Femous, ASCAP/Blue Erro Soul, ASCAP/EMI April, ASCAP/Tehuti, ASCAP/Ye World Music, ASCAP/Modat, ASCAP/Get Ya Frog On, BMI), HL, RBH 56
HONK IF YOU HONKY TONK (Sony/ATV Tree, BMI/Curb, ASCAP/Justin John, ASCAP), HL/WBM, CS 60
HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI/Universal, ASCAP/Swizz Beatz, ASCAP), HL/WBM, H100 5; RBH 7
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 5; H100 51
HYPHY (Cyphercleff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 91

—I—

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 79
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 55; H100 94
I CAN'T SLEEP (Espiritu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 28
I CAN'T WAIT (Organized Noize, BMI/Big Sexy, ASCAP/EMI April, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 42; RBH 20
I'D BE LYING (Mark Hybner, ASCAP/Cagle Blue, ASCAP/BB3, BMI), WBM, CS 40
I DON'T WANNA KNOW (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/337, ASCAP), HL, H100 22; RBH 18
IF HEARTACHES HAD WINGS (Son Of Gila Monster, BMI/Bug, BMI/Moon Catcher, BMI) CS 52
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, H100 28; RBH 10
IF YOU EVER STOP LOVING ME (Sony/ATV Tree, BMI/Love Monkey, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 22
I GOT A FEELIN' (Major Bob, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 34
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 68
I'LL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 64
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/See Gayle, ASCAP), CLM/HL, CS 8; H100 53
I MISS YOU (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 70
I'M REALLY HOT (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP), WBM, H100 59; RBH 34
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 27; RBH 14
IN MY DAUGHTER'S EYES (Songs Of Nashville DreamWorks, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 4; H100 47
IN MY LIFE (Money Mack, BMI), WBM, H100 69; RBH 31
IN THESE LAST FEW DAYS (Vinny Mae, BMI) CS 57
INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Cheppell, PRS), HL/WBM, H100 90
IT ONLY HURTS WHEN I'M BREATHING (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 31
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 26
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPJ, BMI/Mike Curb, BMI), HL/WBM, H100 76
I WANNA MAKE YOU CRY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 35
I WANT TO LIVE (Memphisto, ASCAP/Dnlay, ASCAP/Universal, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 50
I WANT YOU (Uncle Bobby, BMI/EMI Blackwood, BMI/New Hidden Valley, ASCAP/WB, ASCAP/Casa David, ASCAP), HL/WBM, RBH 35
I WON'T GO ON AND ON (Peermusic, BMI/Ma Jane, BMI), HL, CS 49

—J—

JESUS WALKS (EMI Blackwood, BMI/Gimme My Publishing, BMI), HL, RBH 42
JOOK GAL (WINE WINE) (Greensleeves, PRS/Livingston, ASCAP/Drugstore, ASCAP/Lil Jon 00017 Music, BMI/Staying High Music, ASCAP/EMI April, ASCAP/Bonecrusher, ASCAP/Abood, BMI), HL, RBH 97
JOSE PEREZ LEON (TN Ediciones, BMI/Beechwood, BMI) LT 24
JUST A LITTLE WHILE (Black Ice, BMI/Cyptron, BMI/EMI Blackwood, BMI), HL, H100 78

—L—

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 19
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 13
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 38
LAST ONE STANDING (Chi-Boy, ASCAP/Feesongs, BMI), WBM, CS 32
LET'S BE US AGAIN (Sony/ATV Tree, BMI/Criterion, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI), HL, CS 30
LETTERS FROM HOME (Femous, ASCAP/Ed And Lucille Songs, ASCAP/BMG Songs, ASCAP), HL, CS 15; H100 66
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 37
LOCA CONMIGO (Premium Latin, ASCAP) LT 45
LOCO (Old Desperados, ASCAP/N2D, ASCAP/WB, ASCAP/Scott And Soda, ASCAP/Beechtree, ASCAP), WBM, CS 29
THE LONELINESS (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 52
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 13; H100 74
LOVE ME RIGHT (ON SHEILA) (Songs Of Universal, BMI/Ready For The World, BMI) H100 97
LOVE'S DIVINE (Perfect Songs, BMI/Bat Future, BMI) H100 87
LUV ME BABY (Young Dude, ASCAP/Universal, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 54

—M—

MAKE IT ALRIGHT (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 70
MAKE IT UP WITH LOVE (Zomba, ASCAP/Food Stamp Muzik, ASCAP/Strange Motel, ASCAP/David McPhersongs, BMI), WBM, RBH 55
MAPS (Chrysalis, BMI), HL, H100 100
MAS QUE TU AMIGO (Crisma, SESAC) LT 6
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 12; H100 55
ME AND EMILY (Castle Street, ASCAP/Singinrach Songs, ASCAP/Create Real, ASCAP) CS 54
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 9
ME EQUIVOQUE (Copyright Control) LT 40
MEGALOMANIAC (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 56
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, H100 13; RBH 9
MEN DON'T CHANGE (Mosaic Music, BMI/Hold Jack, BMI), HL, CS 39
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 22
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raynchaser, BMI/Careers-BMG, BMI), HL, RBH 49
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 77
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 81; RBH 33
MOVE YOUR BODY () RBH 72
MY BAND (Not Listed) H100 72; RBH 68
MY IMMORTAL (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 9
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 20

—N—

NAUGHTY GIRL (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Black Owned Musik, ASCAP/Angela Beyince, ASCAP/WB, ASCAP/Summer Night Music, BMI/Kidada, BMI/Shugiterius, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram), HL/WBM, RBH 50
NEVA EVA (Swole, ASCAP) H100 83; RBH 36
NEVER (EMI Blackwood, BMI/Universal, ASCAP/Blondie Rockwell, ASCAP), HL, RBH 80
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, H100 36; RBH 16
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 15

—O—

THE ONE (God Given, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Ya'Majesty's Music, ASCAP/EMI April, ASCAP/Reach Global, BMI/Songs Of Universal, BMI), HL, RBH 92
ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/ChingChong, BMI), HL, H100 2; RBH 4
ONE DAY AT A TIME (Universal, ASCAP/Brothers Street, ASCAP/Malik & Milan's Money, ASCAP/Thug Nation, BMI/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP), WBM, RBH 81
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannaberg, BMI), WBM, CS 41
OVERNIGHT CELEBRITY (Stayin High, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Mirimode, BMI/Songs Of Universal, BMI/Len-Ion, BMI/Stone Diamond, BMI), HL, RBH 39

—P—

PAINT ME A BIRMINGHAM (Songs Of DreamWorks, BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), CLM, CS 21
EL PALOMITO (Edimura, ASCAP) LT 43
PARA QUE ME HACES LLORAR (BMG Songs, ASCAP/Alma, BMI) LT 29
PARA TODA LA VIDA (LGA, BMI) LT 35
PASSENGER SEAT (Emerto, ASCAP/EMI April, ASCAP/Little Cricket, ASCAP), HL, CS 26
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 6; H100 50
POPPIN' THEM THANGS (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Music Of Windswept, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), HL, RBH 75
PROTOTYPE (Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 93
PULL UP (Mudslide, BMI/Abood, BMI) H100 98; RBH 73

—Q—

QUE LLORO (Sony/ATV Discos, ASCAP) LT 5
A QUE NO TE VAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Mark Portmann, BMI/Universal-Musica Unica, BMI) LT 30
QUESTIONS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 48
QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 42
QUICK TO BACK DOWN (Zomba, ASCAP/Ill Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 86
QUIEN TE DIJO ESO? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 23
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 33
QUITEMONOS LA ROPA (Sony/ATV Discos, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP) LT 46

—R—

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) H100 39; RBH 19
THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP) H100 62
REDNECK WOMAN (Sony/ATV Cross Keys, ASCAP/Gracie Girl, ASCAP/WB, ASCAP), HL/WBM, CS 42
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 7; H100 40
RIDE WIT U (Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/BIG JAMES, ASCAP/Famous, ASCAP/50 Cent, ASCAP/High On Life, ASCAP/Mouth Full O' Gold, ASCAP), HL, H100 86; RBH 43
RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/DeSwing Mob, ASCAP), HL, RBH 99
ROSAS (Sony/ATV Discos, ASCAP) LT 20
ROSES (Gnat Booty, ASCAP/Chrysalis, ASCAP/Seven Sax, ASCAP), HL, H100 64; RBH 45
ROUND HERE (Val's Child, ASCAP/F.O.B., ASCAP/Domeni And Ya Majesty's Music, ASCAP/Copyright Control) RBH 60
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 30; RBH 15

—S—

SALT SHAKER (TVT, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 17; RBH 11
SAY AY AY AY (Melaza, BMI/Dutty Rock, ASCAP/EMI April, ASCAP), HL, RBH 83
SE ME HIZO TARDE LA VIDA (Musinda, ASCAP) LT 47
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Nate Dogg, BMI/Almo, ASCAP), HL/WBM, RBH 84
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 89
SHE IS (Phoenix Ave, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP), HL, RBH 90
SHE THINKS SHE NEEDS ME (Songs Of DreamWorks, BMI/API Country Music, BMI/E Ticket, BMI/Cherry River, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/ICG, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 45
SICK AND TIRED (ShanCan, BMI) CS 47
SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL/WBM, CS 19
SLOW DOWN (E-Class, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 74
SLOW JAMZ (Stayin High, ASCAP/Konman Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Ye World Music, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 5
SLOW MOTION (Money Mack, BMI) RBH 59
SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP), HL, RBH 100
SOMEBODY (WB, ASCAP/Gravitron, SESAC), WBM, CS 25
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 21
SONGS ABOUT RAIN (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 14; H100 73
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Elinor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI/Anthony Nence Muzik, ASCAP/E Two, ASCAP), HL, H100 11; RBH 2
SO SEXY (R.Kelly, BMI/Zomba Songs, BMI/Stayin High, ASCAP), WBM, RBH 67
SOY UN NOVATO (Ser-Ca, BMI) LT 18
SPEND MY TIME (Blackened, BMI), WBM, CS 17
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Alrudy, ASCAP/Almo, ASCAP), HL, H100 6; RBH 3
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 46
STAND UP IN IT (High Votlage, BMI/Music Goiry, BMI) RBH 78
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 26
STILL FRAME (WBM, SESAC/Traptism, SESAC), WBM, H100 96
STILL IN LOVE (Allarose Music, BMI/Irving, BMI/Al Green, BMI), HL, RBH 53
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Jumping Bean, BMI/Songs Of Universal, BMI/Universal, ASCAP/Amaya Sophia, ASCAP) H100 38
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 10; H100 54

—T—

TAKE ME AS I AM (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Assireh's Music, ASCAP/Henchmen, BMI), HL, RBH 98
TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 10
TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa Songs, ASCAP) LT 39
TENGO GANAS (VMR, ASCAP/F.I.P.P., BMI) LT 8
TE QUISE OLVIDAR (BMG Songs, ASCAP) LT 37
TE QUISE TANTO (Doble Acuarela Songs, ASCAP) LT 1
THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), CLM, CS 43
THAT'S WHAT SHE GETS FOR LOVING ME (Sony/ATV Tree, BMI/Showbilly, BMI), HL, CS 23
THEM JEANS (One Up, BMI) RBH 69
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, H100 61
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 38
THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Onaly, BMI/Werner-Temerlane, BMI/Mekeshift, BMI), HL/WBM, CS 44
THIS LOVE (Careers-BMG, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP), HL, H100 19
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Temerlane, BMI/Neropub, BMI/EMI April, ASCAP), HL/WBM, H100 20; RBH 12
TIPSY (Jerrell Jones, ASCAP/Terpo, ASCAP/Notting Dale, ASCAP) H100 4; RBH 8
TOUGHER THAN NAILS (Songs Of Daniel Music, BMI/Tenasi Island Music, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Etta Baby Music, BMI/Copyright Solutions, BMI), HL, CS 37
TOXIC (Colgems-EMI, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 10
TU FOTOGRAFIA (Estefan, ASCAP/F.I.P.P., BMI) LT 11

—U—

UN TE AMO (Manzamusic, ASCAP) LT 32
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 49

—V—

VANIDOSA (Arpa, BMI) LT 34
VICTORY 2004 (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI-Unart Catalog, BMI/Universal, ASCAP), HL, RBH 61
VITAMIN S (EMI Blackwood, BMI), HL, RBH 63

—W—

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, RBH 29
WANNA GET TO KNOW YOU (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP), WBM, H100 25; RBH 13
WATCH THE WIND BLOW BY (Universal-Songs Of PolyGram International, BMI/Slowborne, BMI/Hope-N-Cal, BMI), HL/WBM, CS 1; H100 35
THE WAY I AM (Knoc-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 87
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrysalis, BMI/Carl Mo, BMI/Organized Noize, BMI/Hitco, BMI), HL, H100 7; RBH 21
WE ALL FALL DOWN (Lone Palm, ASCAP/Music Of Windswept, ASCAP/Island Pacific, ASCAP), WBM, CS 46
WEAR IT OUT (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 58
WHAT'S IT LIKE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/EMI Blackwood, BMI/MC Infinity, BMI), HL, RBH 41
WHAT WOULD YOU DO (Baby Ree Toonz, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Fox Film, BMI/H Hersh H. Bomb, ASCAP/Dogg Foundation, BMI/N With The Words, ASCAP), HL, RBH 94
WHEN I LOOK TO THE SKY (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 84
WHEN THE SUN GOES DOWN (Sony/ATV Cross Keys, ASCAP/Onely, BMI), HL, CS 9; H100 43
WHISKEY GIRL (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 59
WHITE FLAG (Warner Chappell, PRS/WB, ASCAP/Futum Furniture, ASCAP/EMI April, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 23
WHO GIVES A...WHERE YOU FROM (Tefnoise, BMI) RBH 89
WHOKNOWS (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetragrammaton, ASCAP/Jesse Jaye, ASCAP) RBH 40
WHY CAN'T WE ALL JUST GET A LONG NECK? (Of Music, ASCAP/Song Catchers, ASCAP) CS 58
WHY DON'T YOU & I (Anaesthetic, BMI/Warner-Temerlene, BMI), WBM, H100 46
WILD WEST SHOW (Big Love, ASCAP/WB, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 24; H100 88
WITH YOU (Jess, ASCAP/World Of Andy Music, ASCAP/Universal, ASCAP/Sony/ ATV Timber, SESAC/Turtle Victory, SESAC), HL/WBM, H100 14
WORK IT (REINVENTION) (Jackie Frost, ASCAP/BMG Songs, ASCAP/Tennman Tunes, ASCAP/Zomba, ASCAP/J.Albert & Son, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP), HL/WBM, H100 80
THE WRONG GIRL (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/ Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 38

—Y—

YEAH! (TVT, BMI/Lil Jon 00017 Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Christopher Mathew, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 1; RBH 1
YO TE ENSENE (Not Listed) LT 49
YOU (RTD, BMI/Money Madness, ASCAP) H100 93
YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL (Sony/ATV Tree, BMI/Love Monkey, BMI/Emrsonbignz, BMI/Songs Of Windswept Pacific, BMI), HL/WBM, H100 85
YOU DON'T KNOW MY NAME (Lellow, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/A-Dish-Of-Tunes, BMI), HL, H100 31; RBH 17
YOU'LL THINK OF ME (Almo, ASCAP/Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/JesKar, ASCAP), HL, CS 11; H100 48
YOU RAISE ME UP (Peermusic, ASCAP/Universal, ASCAP) H100 75
YOU'RE IN MY HEAD (EMI Blackwood, BMI/Shane Minor, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL/WBM, CS 27
Y TODO QUEDA EN NADA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

McGraw Adds 19th Notch To His No. 1 Tally

Tim McGraw kicks up dust on Hot Country Singles & Tracks, as "Watch the Wind Blow By" gains 51 detections and replaces **Toby Keith's** "American Soldier" atop the chart after a four-week reign.

McGraw's chart-topper brings his total to 19 No. 1 singles in the **Nielsen Broadcast Data Systems** (BDS) era, good for third place among all artists during the 14 years we've based our charts on BDS data (see Chart Beat, page 77).

Concurrently, **Trace Adkins** achieves his first top five hit in more than six years with "Hot Mama," which advances 7-5. The playful song about a married man flirting with his wife is Adkins' first stop in this part of the chart since "The Rest of Mine" peaked at No. 4 in the Dec. 13, 1997, issue.

With 1,065 plays, Adkins' strongest station to date is **Infinity's WYUU** Tampa, Fla., where music director **Jay Roberts** says, "This record connected with the audience immediately, and it's an easy sing-along." Roberts also cites the accompanying videoclip as an enhancement to the audience response.


McGRAW: COUNTRY NO. 1

'TOXIC' AVENGER: Britney Spears returns to No. 1 on the Mainstream Top 40 chart and the top 10 on The Billboard Hot 100 chart for the first time in almost four years, as "Toxic" moves 2-1 on the Top 40 chart and 11-10 on the latter list.

Spears last appeared in those regions of each chart in June 2000 with "Oops! . . . I Did It Again."

In between Mainstream Top 40 No. 1s, Spears has charted with seven other tracks at that format. But only one of them, "Lucky" in September 2000, reached the top 10. Her prior peak on the Hot 100 during this time was No. 11 with "Stronger" in July 2001.

According to label sources, "Toxic" was probably the first song of Spears' career to test strongly with adult listeners, which helped open up airplay of the song to all dayparts other than evenings and increase its audience total.

A look at HitPredictor research confirms the adult appeal. "Toxic" scored a 62.7 with persons 25-plus, indicating top 15 potential. That's not that far off from the scores for participants 13-17 (70.0) and 18-24 (65.0). Such scores of 65 or better indicate top 10 potential.

COOLIE HIGH: Reminiscent of last year's *Diwali* rhythm explosion—which spawned **Sean Paul's** "Get Busy," **Wayne Wonder's** "No Letting Go" and **Lumidee's** "Never Leave You—Uh Ooh, Uh Oooh!"—the *Coolie* rhythm is poised to be the breakout beat of 2004.

Created by **Cordell "Scatta" Burrell**, the rhythm can be heard on "Pull Up" by **Mr. Vegas**, which debuts on The Billboard Hot 100 at No. 98 and advances 79-73 on Hot R&B/Hip-Hop Singles & Tracks. Reggae-tinged R&B track "Move Your Body" by **Nina Sky Featuring Jabba** also incorporates the Coolie rhythm and bows one position above "Pull Up" on the R&B chart.

Nina Sky, a duo consisting of 18-year-old twins **Nicole** and **Natalie Albino**, makes its initial bow on the chart on the heels of signing with **Next Plateau/Universal**. "Move" ranks at No. 17 at **WQHT** New York, where featured artist Jabba hosts a weekend reggae show and the song's producer, **Cipha Sounds**, is a DJ/mixer.

Bubbling under the R&B/Hip-Hop Singles & Tracks chart is the **Lil Jon**-produced "Culo" by **Pitbull**, on which he spits some hip-hop in Spanish over the Coolie-laced track. That song and Mr. Vegas' "Pull Up" have received most of their airplay at **WPOW** Miami.

'SOMEDAY' HAS ARRIVED: It's another slow climb to the No. 1 spot at adult top 40, as **Nickelback's** "Someday" inches its way to the top in its 26th week on the chart.

Last issue, **Sheryl Crow's** "The First Cut Is the Deepest" hit No. 1 in its 24th chart week, which was the third-longest trek to No. 1 at the format up to that point.

Crow's "Cut" now rests in fourth place, trailing "Superman (It's Not Easy)" by **Five for Fighting** at 28 weeks and "Slide" by **Goo Goo Dolls** and Nickelback's "Someday," which are tied at 26 weeks.

"Someday" is the first No. 1 for Nickelback on the adult top 40 chart. The band's debut at the format, "How You Remind Me," spent 19 weeks at No. 2 in 2002, roadblocked each week by **the Calling's** No. 1 smash, "Wherever You Will Go."

ON THE WAY: Clay Aiken's latest single, "The Way," is set for retail release March 16. Accompanied by "Solitaire," a non-album B-side that is a remake of **Neil Sedaka's** 1975 hit for **the Carpenters**, the single is shipping heavy units and is poised to debut at No. 1 on Hot 100 Singles Sales and possibly on the Hot 100 in two weeks.

Additional reporting by Patrick McGowan in Los Angeles.

SinglesMinded™

Silvio Pietroluongo
silvio@billboard.com
Minal Patel
mpatel@billboard.com
Wade Jessen
wjessen@billboard.com



HitPredictor™ Monitor

DATA PROVIDED BY

MAINSTREAM TOP 40

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

☆	SIMPLE PLAN Don't Want To Think About You WARNER BROS	68.9

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	JET Are You Gonna Be My Girl EEG	88.0
2	3 DOORS DOWN Away From The Sun UMRG	78.9
3	JESSICA SIMPSON Take My Breath Away COLUMBIA	78.5
4	JOSH GROBAN You Raise Me Up REPRISE	75.2
5	BLINK-182 I Miss You GEFFEN	73.2
6	THREE DAYS GRACE (I Hate) Everything About You JIVE	71.0
7	ROONEY I'm Shakin' GEFFEN	70.4
8	YELLOWCARD Ocean Avenue CAPITOL	69.7

ADULT TOP 40

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

☆	DURAN DURAN Sunrise CAPITOL	67.4

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	JOSH GROBAN You Raise Me Up REPRISE	86.6
2	OUTKAST Hey Ya! ARISTA	86.6
3	SARAH MCLACHLAN Stupid ARISTA	77.7
4	3 DOORS DOWN Away From The Sun UMRG	76.4
5	311 Love Song JIVE	76.2
6	MICHAEL MCDONALD Ain't No Mountain High Enough UMRG	75.4
7	NELLY FURTADO Try INTERSCOPE	69.2
8	JOHN MAYER Clarity COLUMBIA	68.2

ADULT CONTEMPORARY

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

☆	SHANIA TWAIN It Only Hurts When I'm Breathing IDJMG	77.3
☆	LIONEL RICHIE Just For You IDJMG	68.9

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	3 DOORS DOWN Away From The Sun UMRG	88.0
2	TRAIN When I Look To The Sky COLUMBIA	84.1
3	SANTANA Why Don't You And I ARISTA	80.7
4	MELISSA ETHERIDGE Breathe IDJMG	79.6
5	KENNY LOGGINS I Miss Us ONLY THE BEST	77.3
6	SARAH MCLACHLAN Stupid ARISTA	71.6
7	MAROON5 This Love J/RMG	70.0

MODERN ROCK

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

☆	EVANESCENCE Everybody's Fool WIND UP	85.0
☆	MUSHROOMHEAD Crazy UMRG	78.8

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

1	SWITCHFOOT Dare You To Move COLUMBIA	75.6
2	YELLOWCARD Ocean Avenue CAPITOL	74.8
3	EDGEWATER Eyes Wired Shut WIND-UP	74.6
4	LINKIN PARK Lying From You WARNER BROS.	70.6
5	STEREOGRAM Walkie Talkie Man! CAPITOL	70.5
6	DAMIEN RICE Cannonball WARNER BROS	70.3
7	FOUNTAINS OF WAYNE Mexican Wine EMC	67.9

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale. Final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the songs tested during the past month with the highest score. R&B/Hip-Hop and Rhythmic HitPredictor located in R&B/Hip-Hop section. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2004 Promosquad is a trademark of Think Fast L.L.C.

MARCH 20 2004 Billboard® MAINSTREAM TOP 40™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
NUMBER 1				
1	2	1	11	**Toxic** ☆ BRITNEY SPEARS (JIVE)
2	1	1	11	**With You** ☆ JESSICA SIMPSON (COLUMBIA)
3	6	3	7	**My Immortal** ☆ EVANESCENCE (WIND-UP)
4	6	4	3	**Yeah!** ☆ USHER FEAT. LIL JON & LUDACRIS (ARISTA)
5	3	1	11	**The Way You Move** ☆ OUTKAST FEAT. SLEEPY BROWN (ARISTA)
6	5	1	11	**Numb** ☆ LINKIN PARK (WARNER BROS.)
7	7	7	3	**Someday** NICKELBACK (ROADRUNNER/URMG)
8	9	8	3	**This Love** ☆ MAROON5 (OCTONE/J/RMG)
9	8	8	3	**Hey Ya!** OUTKAST (ARISTA)
10	10	10	3	**F**k It (I Don't Want You Back)** EAMON (LIVE)
11	12	11	3	**The First Cut Is The Deepest** ☆ SHERYL CROW (A&M/INTERSCOPE)
12	11	11	3	**Slow Jamz** TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
13	15	13	3	**Come Clean** ☆ HILARY DUFF (BUENA VISTA/HOLLYWOOD)
14	13	13	3	**Falls On Me** FUEL (EPIC)
15	19	15	3	**One Call Away** ☆ CHINGY FEAT. J. WEAV (DISTURBING THA PEACE/CAPITOL)
16	18	16	3	**Bounce** SARAH CONNOR (EPIC)
17	14	14	3	**Here Without You** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/URMG)
18	17	17	3	**Just A Little While** JANET JACKSON (VIRGIN)
19	16	16	3	**Suge Suge** BABY BASH FEAT. FRANKIE J (SUNIVERSAL/URMG)
20	20	20	3	**Gigolo** NICK CANNON FEAT. R. KELLY (MCA/JIVE)

MARCH 20 2004 Billboard® ADULT TOP 40™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
NUMBER 1				
1	3	1	26	**Someday** ☆ NICKELBACK (ROADRUNNER/URMG)
2	2	2	19	**Here Without You** ☆ 3 DOORS DOWN (REPUBLIC/UNIVERSAL/URMG)
3	1	1	28	**The First Cut Is The Deepest** ☆ SHERYL CROW (A&M/INTERSCOPE)
4	4	1	26	**It's My Life** ☆ NO DOUBT (INTERSCOPE)
5	6	5	3	**My Immortal** ☆ EVANESCENCE (WIND-UP)
6	5	5	3	**This Love** ☆ MAROON5 (OCTONE/J/RMG)
7	5	5	12	**Bright Lights** ☆ MATCHBOX TWENTY (ATLANTIC)
8	7	7	3	**White Flag** ☆ DIDO (ARISTA)
9	11	9	3	**100 Years** FIVE FOR FIGHTING (AWARE/COLUMBIA)
10	9	9	3	**Why Don't You & I** SANTANA FEAT. ALEX BAND & CHAD KROEGER (ARISTA)
11	10	10	3	**Fallen** ☆ SARAH MCLACHLAN (ARISTA)
12	13	12	3	**Breathe** MELISSA ETHERIDGE (ISLAND/IDJMG)
13	14	13	3	**Hey Ya!** ☆ OUTKAST (ARISTA)
14	12	12	3	**When I Look To The Sky** ☆ TRAIN (COLUMBIA)
15	15	15	3	**Clarity** JOHN MAYER (AWARE/COLUMBIA)
16	16	16	3	**Extraordinary** VERTICAL CHURCH
17	17	17	3	**Fuse On Me** ☆ FUEL (EPIC)
18	19	18	3	**Devils And Angels** TOBY LIGHTMAN (ILAVA)
19	21	19	3	**Testing 1,2,3** BAREFOOT LADIES (REPRISE)
20	20	20	3	**Sunrise** NORAH JONES (BLUE NOTE/EMC)

MARCH 20 2004 Billboard® ADULT CONTEMPORARY™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
NUMBER 1				
1	1	1	11	**You Raise Me Up** JOSH GROBAN (143/REPRISE)
2	2	1	26	**Forever And For Always** SHANIA TWAIN (MERCURY/IDJMG)
3	3	3	20	**The First Cut Is The Deepest** ☆ SHERYL CROW (A&M/INTERSCOPE)
4	4	3	20	**Calling All Angels** TRAIN (COLUMBIA)
5	5	5	20	**White Flag** ☆ DIDO (ARISTA)
6	7	6	11	**Unwell** MATCHBOX TWENTY (N/A/RMG)
7	6	6	20	**Drift Away** UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
8	4	4	12	**100 Years** FIVE FOR FIGHTING (AWARE/COLUMBIA)
9	9	9	20	**Ain't No Mountain High Enough** MICHAEL MCDONALD (MOTOWN/UMRG)
10	14	10	3	**You Make Me Feel Brand New** SIMPLY RED (SIMPLYRED.COM/RED INK)
11	12	11	3	**Big Yellow Taxi** JOAN OSBORNE FEAT. VANESSA CARLTON (BLUEPRINT/EPIC)
12	13	12	3	**This One's For The Girls** MARTINA MCBRIDE (RCA NASHVILLE)
13	11	11	3	**Invisible** ☆ CLAY AIKEN (RCA/RMG)
14	10	10	3	**Look Through My Eyes** PHIL COLLINS (WARNER/HOLLYWOOD)
15	17	15	3	**Here Without You** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/URMG)
16	16	16	3	**Fallen** SARAH MCLACHLAN (ARISTA) ☆
17	19	17	3	**Love's Divine** SEAL (WARNER BROS.)
18	18	18	3	**Why Don't You & I** SANTANA FEAT. ALEX BAND & CHAD KROEGER (ARISTA) ☆
19	26	19	3	**Buy Me A Rose** LUTHER VANDROSS (J/RMG) ☆
20	20	20	3	**The Voice Within** CHRISTINA AGUILERA (RCA/RMG) ☆

MARCH 20 2004 Billboard® MODERN ROCK™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
NUMBER 1				
1	1	1	6	**Megalomaniac** INCUBUS (IMMORTAL/EPIC)
2	2	2	10	**I Miss You** ☆ BLINK-182 (GEFFEN)
3	6	3	3	**Last Train Home** LOSTPROPHETS (EPIC/COLUMBIA)
4	5	4	11	**Figured You Out** ☆ NICKELBACK (ROADRUNNER/URMG)
5	6	5	3	**One Thing** FINGER ELEVEN (WIND-UP)
6	4	4	3	**Love Song** 311 (MAVERICK/REPRISE)
7	11	7	3	**The Reason** HOOBASTANK (ISLAND/IDJMG)
8	3	3	11	**Numb** ☆ LINKIN PARK (WARNER BROS.)
9	9	9	3	**I Believe In A Thing Called Love** THE DARKNESS (ATLANTIC)
10	7	7	3	**I Am The Highway** ☆ AUDIOSLAVE (INTERSCOPE/EPIC)
11	12	11	3	**Silver And Cold** AFI (NITRIC SHEAR WORKS/INTERSCOPE)
12	10	10	3	**(I Hate) Everything About You** ☆ THREE DAYS GRACE (JIVE)
13	15	13	3	**The Outsider** A PERFECT CIRCLE (VIRGIN)
14	13	13	3	**Are You Gonna Be My Girl** JET (ELEKTRA/EEG)
15	14	14	3	**Until The Day I Die** STORY OF THE YEAR (MAVERICK/REPRISE)
16	16	16	3	**Echo** TRAFT (WARNER BROS.)
17	20	17	3	**Lying From You** ☆ LINKIN PARK (WARNER BROS.)
18	22	18	3	**Cold Hard Bitch** JET (ELEKTRA/EEG)
19	19	19	3	**Heel Over Head** PUDDLE OF MUDD (FLAWLESS/ATLANTIC)
20	17	17	3	**Meant To Live** SWITCHFOOT (REPRINT/COLUMBIA)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 117 mainstream top 40, 87 adult top 40, 92 adult contemporary and 85 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ● Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

MARCH 20 2004 Billboard® HOT 100 AIRPLAY™

Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	**Yeah!** (NUMBER 1) USHER (ARISTA)
2	2	8	**One Call Away**
3	3	16	**Slow Jamz** TWISTA (ATLANTIC)
4	5	8	**Tipsy** J-KWON (SO SO DEF/ARISTA)
5	6	13	**Hotel** CASSIDY FEAT. R. KELLY (FULL SURFACE/LRMG)
6	7	12	**Splash Waterfalls**
7	6	25	**The Way You Move** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
8	11	9	**Dirt Off Your Shoulder** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
9	9	12	**Sorry 2004** RUBEN STUDDARD (LRMG)
10	14	10	**My Immortal** EVANESCENCE (WIND-UP)
11	12	6	**Toxic** BRITNEY SPEARS (LIVE)
12	15	23	**Hey Ya!** OUTKAST (ARISTA)
13	8	18	**Me, Myself And I** BEYONCE (COLUMBIA)
14	15	22	**The First Cut Is The Deepest**
15	13	20	**Numb** LINKIN PARK (WARNER BROS.)
16	15	13	**With You** JESSICA SIMPSON (COLUMBIA)
17	17	16	**Salt Shaker** YING YANG TWINS (COLLIPARK/TVT)
18	18	15	**Through The Wire** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
19	20	12	**F**k It (I Don't Want You Back)** EAMON (LIVE)
20	24	6	**This Love** MAROON5 (OCTONE/LRMG)
21	26	5	**I Don't Wanna Know** MARIO WINANS (BAD BOY/LRMG)
22	15	11	**Someday** NICKELBACK (ROADRUNNER/ID/LRMG)
23	28	6	**Wanna Get To Know You** G-UNIT FEAT. JOE (G-UNIT/INTERSCOPE)
24	23	27	**White Flag** DIDO (ARISTA)
25	21	15	**Here Without You**
26	27	21	**It's My Life** NO DOUBT (INTERSCOPE)
27	32	7	**I'm Still In Love With You** SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
28	37	3	**If I Ain't Got You** ALICIA KEYS (LRMG)
29	27	16	**Gigolo** NICK CANNON FEAT. R. KELLY (NI/JIVE)
30	25	19	**You Don't Know My Name** ALICIA KEYS (LRMG)
31	33	10	**Rubber Band Man** T.I. (GRAND HUSTLE/ATLANTIC)
32	63	2	**Burn** USHER (ARISTA)
33	29	13	**American Soldier** TOBY KEITH (DREAMWORKS NASHVILLE)
34	36	15	**Watch The Wind Blow By** TIM MCGRAW (CURB)
35	38	8	**No Better Love** YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
36	36	14	**Little Moments** BRAD PAISLEY (ARISTA NASHVILLE)
37	40	7	**Freek-A-Leek** PETEY PABLO (JIVE)
38	35	15	**Remember When** ALAN JACKSON (ARISTA NASHVILLE)
39	42	5	**I Can't Wait** SLEEPY BROWN FEAT. G-UNIT (COLUMBIA/OKTOBER)
40	30	25	**Read Your Mind** AVANT (MAGIC JOHNSON/GEFFEN)
41	31	30	**Saga Saga** BABY BASH FEAT. FRANKIE J (TELEVISION/ARISTA)
42	47	5	**When The See Goes Down** KENNY CHESNEY & UNCLE KRACKER (BNA)
43	39	35	**Why Don't You & I** SANTANA (ARISTA)
44	44	6	**100 Years** FIVE FOR FIGHTING (AWARE/COLUMBIA)
45	41	10	**In My Daughter's Eyes** MARTINA MCBRIDE (RCA NASHVILLE)
46	53	6	**You'll Think Of Me** KEITH URBAN (CAPITOL NASHVILLE)
47	48	14	**Are You Gonna Be My Girl** JET (ELEKTRA/EG)
48	44	53	**Unwell** MATCHBOX TWENTY (ATLANTIC)
49	52	9	**Perfect** SARA EVANS (RCA NASHVILLE)
50	45	4	**Come Clean** HILARY DUFF (BUENA VISTA/MOLLYWOOD)
51	49	9	**Hot Mama** TRACE ADKINS (CAPITOL NASHVILLE)
52	54	9	**I Love You This Much** JIMMY WAYNE (BLANCO BROS./MERCURY NASHVILLE)
53	62	7	**Sweet Southern Comfort** BUDDY JEWELL (COLUMBIA NASHVILLE)
54	61	5	**Mayberry** RASCAL FLATTS (LYRIC STREET)
55	55	11	**Megalomaniac** INCUBUS (IMMORTAL/EPIC)
56	65	2	**Game Over** J-KWON (SO SO DEF/COLUMBIA/SYCO)
57	74	2	**All Falls Down** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
58	59	7	**Falls On Me**
59	57	6	**I'm Really Hot** MISSY ELLIOTT (THE GOLD MINE/ELEKTRA/EG)
60	66	3	**Bounce**
61	58	20	**There Goes My Life** KENNY CHESNEY (BNA)
62	—	1	**The Reason** HOOBASTANK (ISLAND/IDJMG)
63	73	2	**Don't Take Your Love Away** AVANT (MAGIC JOHNSON/GEFFEN)
64	67	7	**Figured You Out** NICKELBACK (ROADRUNNER/RE)
65	—	1	**Letters From Home** JOHN MICHAEL MONTGOMERY (WARNER BROS./CURB/WMG)
66	—	1	**F.U.R.B.** FRANKEE (MARRO)
67	—	1	**Roses** OUTKAST (ARISTA)
68	56	9	**In My Life** JUVENILE FEAT. MANNIE FRESH (CASH MONEY/UMRG)
69	69	17	**(I Hate) Everything About You** THREE DAYS GRACE (JIVE)
70	—	1	**I Miss You** BLINK 182 (GEFFEN)
71	71	3	**Songs About Rain** GARY ALLAN (MCA NASHVILLE)
72	60	15	**I Wanna Do It All** TERRI CLARK (MERCURY)
73	72	5	**Long Black Train** JOSH TURNER (MCA NASHVILLE/UMRG)
74	—	1	**You Raise Me Up** JOSH GROBAN (143/REPRISE)
75	—	1	**My Band** D12 FEAT. EMINEM (SHADY/INTERSCOPE)

● Records with the greatest impressions increase. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 934 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 20 2004 Billboard® HOT DIGITAL TRACKS™

Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	**This Love** (NUMBER 1) MAROON5 (OCTONE/LRMG)
2	2	4	**Toxic** BRITNEY SPEARS (JIVE)
3	3	24	**Hey Ya! (Radio Mix)** OUTKAST (ARISTA)
4	15	3	**Tipsy** J-KWON (SO SO DEF/ARISTA)
5	6	7	**I Believe In A Thing Called Love** THE DARKNESS (ATLANTIC)
6	7	6	**F**k It (I Don't Want You Back) (Dirty)** EAMON (JIVE)
7	9	7	**100 Years** FIVE FOR FIGHTING (AWARE/COLUMBIA)
8	13	11	**With You (Album Version)** JESSICA SIMPSON (COLUMBIA)
9	6	16	**Are You Gonna Be My Girl** JET (ELEKTRA/EG)
10	5	10	**The Way You Move (Album Version)** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
11	6	6	**Someday** NICKELBACK (ROADRUNNER/ID/LRMG)
12	11	24	**Harder To Breathe** MAROON5 (OCTONE/LRMG)
13	16	5	**Hey Mama** BLACK EYED PEAS (A&M/INTERSCOPE)
14	20	8	**Hotel** CASSIDY FEAT. R. KELLY (LRMG)
15	19	4	**I Miss You** BLINK 182 (GEFFEN)
16	13	20	**It's My Life** NO DOUBT (INTERSCOPE)
17	12	23	**Where Is The Love? (Radio Edit)** BLACK EYED PEAS (A&M/INTERSCOPE)
18	14	8	**I Fought The Law** GREEN DAY (REPRISE)
19	12	24	**The First Cut Is The Deepest** SHERYL CROW (A&M/INTERSCOPE)
20	—	1	**Don't Tell Me** AVRIL LAVIGNE (ARISTA)
21	—	1	**Black Jack Davey** THE WHITE STRIPES (SYMPATHY FOR THE RECORD INDUSTRY)
22	—	1	**Take My Breath Away (Album Version)** BERLIN (CAPITOL)
23	24	5	**Come Clean** HILARY DUFF (BUENA VISTA/MOLLYWOOD)
24	23	6	**Gigolo** NICK CANNON FEAT. R. KELLY (NI/JIVE)
25	27	6	**Slow Jamz** TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC)
26	27	10	**Behind Blue Eyes** LIMP BIZKIT (FLIP/INTERSCOPE)
27	—	1	**Dirt Off Your Shoulder (Album Version)** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
28	21	23	**White Flag (Album Version)** DIDO (ARISTA)
29	26	37	**Clocks** COLDPLAY (CAPITOL)
30	25	6	**Through The Wire** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
31	34	3	**(I Hate) Everything About You** THREE DAYS GRACE (JIVE)
32	—	1	**Into The West** ANNIE LENNOX (BMG SOUNDTRACKS/REPRISE)
33	18	7	**Seven Nation Army** THE WHITE STRIPES (XL/V2)
34	25	37	**Crazy In Love** BEYONCE FEAT. JAY-Z (COLUMBIA)
35	—	1	**The Reason** HOOBASTANK (ISLAND/IDJMG)
36	—	1	**The Way You Move (Radio Mix)** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
37	29	4	**One Call Away** CHINGY FEAT. J-WEAV, FASTBALLING THA PEACEKEEP (LRMG)
38	35	24	**Fallen (Album Mix)** SARAH MCLACHLAN (ARISTA)
39	—	1	**Wanna Get To Know You** G-UNIT FEATURING JOE (G-UNIT/INTERSCOPE)
40	30	22	**Stacy's Mom** FOUNTAINS OF WAYNE (S-CURVE/EMC)
41	33	26	**Here Without You** 3 DOORS DOWN (REPUBLIC/UMRG)
42	32	22	**Saga Saga** SUGA SUGA FEAT. FRANKIE J (UNIVERSAL/UMRG)
43	49	2	**Splash Waterfalls** LUDACRIS FEATURING THA PEACEKEEP (JMG/DTP/ARISTA)
44	44	2	**Meant To Live** SWITCHFOOT (FRED/INTERSCOPE/COLUMBIA)
45	—	1	**She Wants To Move** NERVE (STAR TRAK/VIRGIN)
46	43	6	**Everything I Love** ALAN JACKSON (ARISTA NASHVILLE)
47	—	1	**Don't Wanna Think About You (Soundtrack Version)** SIMPLE PLAN (WARNER SUNSET/WARNER)
48	40	2	**Sorry 2004** RUBEN STUDDARD (LRMG)
49	45	8	**Perfect** SIMPLE PLAN (LAVA)
50	48	5	**Megalomaniac (Album Version)** INCUBUS (IMMORTAL/EPIC)

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MARCH 20 2004 Billboard® HOT 100 SINGLES SALES™

Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	**Me, Myself And I** (NUMBER 1) BEYONCE (COLUMBIA)
2	2	4	**Maps** YEAH YEAH YEAHS (INTERSCOPE)
3	7	19	**I'm Still In Love With You** SEAN PAUL FEAT. SASHA (VP/ATLANTIC)
4	4	28	**The Way You Move/Hey Ya!** OUTKAST FEAT. SLEEPY BROWN (ARISTA)
5	5	12	**Stand Up In It** THEODUS EALEY (EGAM)
6	3	21	**F**k It (I Don't Want You Back)** EAMON (JIVE)
7	9	7	**Tipsy** J-KWON (SO SO DEF/ARISTA)
8	4	3	**Yeah!** USHER (ARISTA)
9	16	6	**Dade** BEENIE MAN (SHOCKING VIBES/VP/GRD)
10	15	11	**Hotel** CASSIDY FEAT. R. KELLY (FULL SURFACE/LRMG)
11	10	14	**Me Against The Music** BRITNEY SPEARS FEAT. MADONNA (JIVE)
12	9	32	**Frontin'** PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
13	—	1	**Fallen** SARAH MCLACHLAN (ARISTA)
14	11	14	**Turn Me On** NORAH JONES (BLUE NOTE/EMC)
15	19	29	**Walked Outta Heaven** JAGGED EDGE (COLUMBIA)
16	12	12	**Neva Eva** TRU LVLZ (BME/REPRISE/WARNER BROS.)
17	30	12	**With You** JESSICA SIMPSON (COLUMBIA)
18	38	5	**Splash Waterfalls** LUDACRIS FEATURING THA PEACEKEEP (JMG/DTP/ARISTA)
19	18	3	**Dirt Off Your Shoulder/Encore** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
20	37	5	**Love's Divine** SEAL (WARNER BROS.)
21	27	17	**Fallen** EVA (WARNER/INTERSCOPE)
22	20	23	**Read Your Mind** AVANT (MAGIC JOHNSON/GEFFEN)
23	23	12	**Trouble** P!NK (ARISTA)
24	12	2	**I'm A Cuckoo** BELLE AND SEBASTIAN (JEEPSTER/MATADOR)
25	26	37	**Clocks** COLDPLAY (CAPITOL)

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Free Trade

Continued from page 6

helped ensure that radio quotas remained in the draft. But these quotas will be capped at the 25% mark that currently applies to most radio formats.

Some genres, including classical and jazz, would retain their lower quotas of 15% because sufficient suitable product is not available from local acts.

The 25% limit has been greeted with dismay by those industry executives who had been pushing for quotas to eventually rise to 50%, as in certain other international territories. The draft agreement also contains no provisions for quotas for pay-TV or the Internet.

Some industry observers have complained that Australian negotiators should have stuck to their original plan of excluding all cultural aspects from the FTA restrictions. They suggest that concessions to the United States could then have been limited and specific.

"There are no real benefits from this agreement," says Richard Letts, executive director of the Music Council of Australia.

The MCA is a 50-member, self-styled "informational and advocacy body" for Australian music. Its members are representatives of the country's major music organizations, academics and musicians, and it is the official Australian representative to the UNESCO International Music Council in Paris.

"The basic problem is that Australian music isn't getting into the U.S. in large numbers because of protection rules," Letts says. "The U.S. market is huge, self-contained and currently inward-looking. Previously, the Australian government was unfettered in what it wanted to do to help the [domestic] music industry. That's no longer the case." Letts complains that the FTA draft contains "no compensating concessions from the U.S."

One of the draft FTA requirements that has been greeted with approval, however, is the extension of the term of copyright for songwriters and composers from 50 years after the composer's death to 70 years.

"The longer term increases the value of Australian catalogs," APRA CEO Brett Cottle says. "It's an emotional issue for composers. They considered themselves treated as second class because they had less protection than their American or British colleagues."

The draft FTA, which was published Feb. 9, has to be debated by the Australian parliament. No timeline has been set for this. The Australian Labour party—the country's main opposition party—has said it may challenge certain FTA clauses in parliament, which in turn may offer lobbying opportunities to music industry sectors.

If the Australian government is to meet its obligations under the agreement, a number of changes will have to be made in existing legislation.

Among those would be the introduction of stricter penalties for pirates and for the manufacturers, distributors and retailers of devices that circumvent copyright protection technology.

Another requirement would see Internet service providers being held more liable for copyright infringement by users of their systems.

However, ISPs are expected to lobby against such legislation. Electronic Frontier Australia, a nonprofit organization that represents Internet users on online rights issues, has already issued a public warning that such a change to the law would lead to Australian citizens facing legal action from multinational media companies.

Meanwhile, not everyone on the U.S. side is elated about the FTA with Australia, either. U.S. trade officials, citing World Trade Organization rules for "national treatment," say they are upset that Australia is not going to offer radio performance royalties to U.S. record companies and artists.

In Australia, performance royalties are collected for labels and artists from radio stations. But since there is no provision for such payments in the United States, Australia has carved out an exclusion of broadcast performance royalties from the FTA.

Additional reporting by Bill Holland in Washington, D.C.

Music Biz

Continued from page 6

good start in confronting their cost structures, panelists said. However, they argued that the changes could go further.

Santisi said she expects more non-essential functions to be outsourced, just as WMG did with manufacturing and fulfillment.

Gold agreed that anything not value-added will be targeted. Companies are going to move to transform their fixed costs into variable costs, he said. "Nobody cares who picks, packs and ships [the product]. We have figured out that we don't need to own that," he said.

Panelists said that the industry could further improve its profit model by overhauling marketing costs.

MTV and radio used to be the gatekeepers, Gold noted. Today, labels have direct access to consumers through the Internet.

Frankenheimer said that direct marketing is already having an impact in niche strategies, citing the growth of the Bonnaroo festival. He noted that the success of the event is a product of Web marketing and word-of-mouth, not conventional marketing and advertising.

The appeal of technology is also on the rise, as more consumers begin paying for digital music rather than stealing it.

"The music market is viewing technology once again as its friend," said Jeffrey Sine, global head of technology, media and telecommunications at investment banking firm UBS Warburg.

However, just who will own the tech space and who will reap the financial benefits of it remain contentious issues.

"This is a fight for space in a narrow corridor," EMI Music Publishing CEO Marty Bandier told attendees in a roundtable discussion.

Additional reporting by Ken Schlager in New York.

Billboard® HOT 100®

Nielsen Broadcast Data Systems

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations

Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	11	**YEAH! ○** J.SMITH,S.GARRETT,U.SMITH,C.BRIDGES,S.GARRETT,J.DUE	**Usher Featuring Lil Jon & Ludacris** ● ARISTA 19148*	1
2	2	4	8	**ONE CALL AWAY** [illegible]	**Chingy Featuring J. Weav** DISTURBING THA PEACE/BLACKLIST/CAPITOL	2
3	3	2	14	**SLOW JAMZ ○** K.WEST,C.MITCHELL,K.WEST,B.BACHARACH,H.DAVID	**Twista Featuring Kanye West & Jamie Foxx** ● ATLANTIC 85288*	1
4	5	8	10	**TIPSY ○** THE TRACKBOYZ,U.JONES,J.KENT,M.WILLIAMS	**J-Kwon** ● SO SO DEF 59482*/ ARISTA	4
5	6	7	14	**HOTEL ○** SWIZZ BEATZ,B.REESE,K.DEANLR-KELLY,B.EDWARDS,N.ROGERS	**Cassidy Featuring R. Kelly** ● FULL SURFACE/J 56053*/RMG	5
6	8	9	12	**SPLASH WATERFALLS ○** CEDRAKE,C.BRIDGES,M.GUILMETTI	**Ludacris** ● DISTURBING THA PEACE/DEF JAM SOUTH 001357*/UMJMG	6
7	4	3	16	**THE WAY YOU MOVE ▲** CARL MO,B.WILSON,A.PATTON,C.MAHONE,JR.,P.BROWN	**OutKast Featuring Sleepy Brown** ● ● ARISTA 54982*	1
8	12	18	7	**DIRT OFF YOUR SHOULDER ○** T.TIMBALAND,J.GARTER,T.J.MOSLEY	**Jay-Z** ● ROC-A-FELLA/DEF JAM 001880*/UMJMG	8
9	13	17	11	**MY IMMORTAL** D.FORTMAN,B.MOODY,(A.LEE,B. MOODY,D. HODGES)	**Evanescence** WIND-UP ALBUM CUT	9
10	11	14	4	**TOXIC ○** BLOODSHY,AVANT,C.DENNIS,C.KARLSSON,P.WINNBERG,H.JONBACK	**Britney Spears** ● JIVE 58214*	10
11	9	10	12	**SORRY 2004** THE UNDERDOGS,H.MASON, JR.,D.THOMAS,R.JACKSON,T.DIXON,E.DAWKINS	**Ruben Studdard** ● J ALBUM CUT	9
12	10	6	14	**HEY YA! ▲** ANDRE 3000	**OutKast** ● ● ARISTA (B/W THE WAY YOU MOVE)*	1
13	7	5	14	**ME, MYSELF AND I ○** B.KNOWLES,S.STORCH,B.KNOWLES,S.STORCH,B.WALLER	**Beyonce** ● ● COLUMBIA 79811	4
				GREATEST GAINER/SALES		
14	16	16	11	**WITH YOU ○** B.MANN,A.MARVEL,U.SIMPSON,A.MARVEL,B.MANN	**Jessica Simpson** ● COLUMBIA 79710*	14
15	14	11	20	**NUMB** D.GILMORE,LINKIN PARK (LINKIN PARK)	**Linkin Park** WARNER BROS. ALBUM CUT	11
16	19	19	13	**THE FIRST CUT IS THE DEEPEST** J.SHANKS,G.FUNDIS,(C.STEVENS)	**Sheryl Crow** A&M ALBUM CUTS/MERCURY/INTERSCOPE	16
17	17	12	19	**SALT SHAKER ○** J.SMITH,J.SMITH,D. HOLMES,E. JACKSON,C.LOVE,L.JEFFERSON	**Ying Yang Twins Featuring Lil Jon & The East Side Boyz** ● COLLIPARK 2485*/TVT	9
18	20	20	10	**F**K IT (I DON'T WANT YOU BACK) ○** MILK,DEE,M.PASSY,E.DOYLE,K.ROBINSON,M.PASSY	**Eamon** ● ● JIVE 58647	16
19	24	27	6	**THIS LOVE** M.WALLACE,(A.LEVINE,J.CARMICHAEL)	**Maroon5** OCTONE/J ALBUM CUT/RMG	19
20	15	15	17	**THROUGH THE WIRE ○** K.WEST,K.WEST,C.WEIL,D.FOSTER,T.KEANE	**Kanye West** ● ROC-A-FELLA/DEF JAM 001441*/DJMG	15
21	18	13	21	**SOMEDAY** NICKELBACK,J.MOL,(NICKELBACK)	**Nickelback** ROADRUNNER ALBUM CUT/EJMG	7
22	26	38	5	**I DON'T WANNA KNOW** M.WINANS,(M.WINANS,ENYA,N.RYAN,R.RYAN,M.C.JONES,LO DOWN,C.HAWKINS,E.SERMON,P.SMITH)	**Mario Winans Featuring Enya & P. Diddy** BAD BOY ALBUM CUT/UMRG	22
23	23	24	27	**WHITE FLAG ○** ROLLO,DIDO (D.ARMSTRONG,R.NOWELS,R.ARMSTRONG)	**Dido** ● ● ● ARISTA 58338*	18
24	21	21	30	**HERE WITHOUT YOU** R.PARASHAR,(B.ARNOLD,M.ROBERTS,T.HARRELL,HENDERSON)	**3 Doors Down** REPUBLIC/UNIVERSAL ALBUM CUT/UMRG	5
25	28	31	6	**WANNA GET TO KNOW YOU** RED,SPYDA,C.JACKSON,C.LLOYD,D.BROWN,A.THELUSMA,J.HILLARD,L.WARE	**G-Unit Featuring Joe** G-UNIT ALBUM CUT/INTERSCOPE	25
26	22	23	21	**IT'S MY LIFE** N.HOOPER,NO DOUBT,(M.HOLLIS,T.PRIESE,GREENE)	**No Doubt** INTERSCOPE ALBUM CUT	10
27	30	36	7	**I'M STILL IN LOVE WITH YOU ○** W.JOHNSON,C.BROWNE,M.ELIAS,(A.ELLIS,S.PHENNICIE,S.W.JOHNSON,C.BROWNE)	**Sean Paul Featuring Sasha** ● ● VP 86253/ATLANTIC	27
28	37	64	3	**IF I AIN'T GOT YOU ○** A.KEYS,(A.KEYS)	**Alicia Keys** ● ● J 58061*/RMG	28
29	27	25	19	**GIGOLO ○** R.KELLY,(R.KELLY,N.CANNON)	**Nick Cannon Featuring R. Kelly** ● MCA 50645*/JIVE	24
30	33	40	5	**RUBBER BAND MAN ○** L.CRUMP,(C.HARRIS,L.CRUMP)	**T.I.** ● GRAND HUSTLE 88022*/ATLANTIC	30
31	25	22	19	**YOU DON'T KNOW MY NAME ○** A.KEYS,K.WEST,(A.KEYS,K.WEST,H.ULI,J.R.BAILEY,M.KENT,K.WILLIAMS)	**Alicia Keys** ● ● J 58969*/RMG	3
				GREATEST GAINER/AIRPLAY		
32	65	—	2	**BURN** J.DUPRI,B.M.COX,J.DUPRI,B.M.COX,U.RAYMOND	**Usher** ARISTA ALBUM CUT	32
33	32	29	12	**AMERICAN SOLDIER** J.STROUD,T.KEITH,C.CANNON	**Toby Keith** ● DREAMWORKS (NASHVILLE) ALBUM CUT	28
34	40	53	4	**FREEK-A-LEEK ○** J.SMITH,M.BARRETT,W.C.EVANS,J.SMITH	**Petey Pablo** ● JIVE 58745*	34
35	34	32	15	**WATCH THE WIND BLOW BY** B.GALLIMORE,T.MCGRAW,D.SMITH,(A.OSBORNE,D.ALTMAN)	**Tim McGraw** CURB ALBUM CUT	32
36	38	37	8	**NO BETTER LOVE** C.HAMILTON,B.PRESS,(C.RISS,N.MUHAMMED,R.PRESSON,L.VANDROSS,N.ADDERLEY,JR.)	**Yonng Gunz Featuring Rell** ● ROC-A-FELLA/DEF JAM ALBUM CUT/DJMG	36
37	36	35	11	**LITTLE MOMENTS** F.ROGERS,C.DUBOIS,B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	35
38	29	28	20	**5UGA 5UGA ○** H.PEREZ,(R.BRYANT,F.BAUTISTA)	**Baby Bash Featuring Frankie J** ● UNIVERSAL 001066/UMRG	7
39	31	26	21	**READ YOUR MIND ○** STIZZLE (M.AVANTS,HUFF)	**Avant** ● MAGIC JOHNSON 001448/GEFFEN	13
40	35	30	13	**REMEMBER WHEN** K.STEGALL,(A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	29
41	41	47	4	**COME CLEAN** J.SHANKS,(K.DIGUARDI,J.SHANKS)	**Hilary Duff** BUENA VISTA ALBUM CUT/HOLLYWOOD	41
42	43	43	3	**I CAN'T WAIT** ORGANIZED NOIZE,(K.WADE,P.BROWN,R.MURRAY,B.BENNETT,A.BENJAMIN,A.PATTON)	**Sleepy Brown Featuring OutKast** ● DREAMWORKS SOUNDTRACK CUT/INTERSCOPE	42
43	48	57	3	**WHEN THE SUN GOES DOWN** B.CANNON,K.CHESNEY,(B.JAMES)	**Kenny Chesney & Uncle Kracknr** BNA ALBUM CUT	43
44	47	50	14	**ARE YOU GONNA BE MY GIRL** D.SARDY,(N.EGSTER,C.MUNCEY)	**Jet** ● ELEKTRA ALBUM CUT/EEG	44
45	46	52	3	**100 YEARS** G.WATTENBERG,U.ONDRASIK	**Five For Fighting** ● AWARE ALBUM CUT/COLUMBIA	45
46	39	33	20	**WHY DON'T YOU & I** L.MENDEZ,(C.KROEGER)	**Santana Featuring Alex Band Or Chad Kroegnr** ● ARISTA ALBUMS CUT	8
47	42	39	10	**IN MY DAUGHTER'S EYES** M.MCBRIDE,P.WORLEY,(J.T.SLATER)	**Martina McBride** ● RCA NASHVILLE ALBUM CUT	39
48	53	59	3	**YOU'LL THINK OF ME** D.HUFF,K.URBAN,(D.BROWN,T.LACY,D.MATKOSKY)	**Keith Urban** ● CAPITOL (NASHVILLE) ALBUM CUT	48
49	45	42	33	**UNWELL** M.SERLETIC III,(T.HOMAS)	**matchbox twenty** ● ATLANTIC ALBUM CUT	5
50	52	58	9	**PERFECT** [illegible]	**Sara Evans** ● RCA NASHVILLE ALBUM CUT	50
51	51	56	9	**HOT MAMA** S.HENDRICKS,*BRUCE (C.BEARD,HARD,T.SHAPIRO)	**Trace Adkins** ● CAPITOL (NASHVILLE) ALBUM CUT	51
52	55	58	7	**FALLS ON ME** M.BETTENCOURT,C.BELL,C.BELL	**Fuel** ● EPIC ALBUM CUT	52
53	58	60	9	**I LOVE YOU THIS MUCH** C.LUNDSEY,J.STROUD,U.WAYNE,C.DUBOIS,D.SAMPSON	**Jimmy Wayne** ● ● DREAMWORKS (NASHVILLE) ALBUM CUT	53
54	64	65	3	**SWEET SOUTHERN COMFORT** C.BLACK,R.CLAWSON,B.CRISLER	**Buddy Jewell** ● COLUMBIA (NASHVILLE) ALBUM CUT	54
55	63	68	3	**MAYBERRY** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (A.SMITH)	**Rascal Flatts** LYRIC STREET ALBUM CUT	55
56	56	63	12	**MEGALOMANIAC** B.O'BRIEN,B.BOYD,M.ENZINGER,B.KENNEY,C.KILMORE,J.PASILLAS III	**Incubus** IMMORTAL ALBUM CUT/EPIC	55
57	67	—	2	**GAME OVER ○** N.'FURY',N.'FURY',LOFTIN,W.E.WESTON	**Lil' Flip** ● SUCKA FREE/COLUMBIA 79688*/SUM	57
58	60	67	4	**BOUNCE** B.ARIS,(S.ARIS,T.COTTURA,A.FREEMAN)	**Sarah Connor** EPIC ALBUM CUT	58
59	59	62	6	**I'M REALLY HOT** TIMBALAND,M.ELLIOTT,M.ELLIOTT,TIMBALAND,B.JONES,J.T.SMITH,S.LETOURNEAU	**Missy Elliott** THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	59
60	75	—	2	**ALL FALLS DOWN** K.WEST,K.WEST,L.HILL	**Kanye West Featuring Syleena Johnson** ROC-A-FELLA/DEF JAM ALBUM CUT/ID/UMJMG	60
61	61	55	20	**THERE GOES MY LIFE** B.CANNON,K.CHESNEY,W.MOBLEY,N.THRASHER	**Kenny Chesney** BNA ALBUM CUT	29
				HOT SHOT DEBUT		
62	NEW		1	**THE REASON** H.BENSON,ID.ESTRIN,D.ROBB	**Hoobnstank** ISLAND ALBUM CUT/EGMG	62
63	74	—	2	**DON'T TAKE YOUR LOVE AWAY** STIZZLE (M.AVANTS,HUFF)	**Avant** MAGIC JOHNSON ALBUM CUT/GEFFEN	63
64	81	—	2	**ROSES ○** M.BOYKIN,ANDRE 3000 (A.BENJAMIN,A.PATTON,M.BONUNI)	**OutKast** ● ARISTA 57561*	64
65	66	66	3	**FIGURED YOU OUT** NICKELBACK,J.MOL,(N.CALEBACK,C.KROEGER)	**Nickelback** ROADRUNNER ALBUM CUT/EJMG	65
66	NEW		1	**LETTERS FROM HOME** B.GALLIMORE,(T.LANE,D.LEE)	**John Michael Montgomery** WARNER BROS. (NASHVILLE) ALBUM CUT/WRN	66
67	NEW		1	**F.U.R.B.** T.NEAL,J.JORDAN,E.DOYLE,K.ROBINSON,M.PASSY,J.GRAZIANO	**Frankmn** MARRO PROMO DOWNLOAD TRACK	67
68	70	73	17	**(I HATE) EVERYTHING ABOUT YOU** G.BROWN,(THREE DAYS GRACE,G.BROWN)	**Three Dnys Grace** JIVE ALBUM CUT	55
69	57	51	12	**IN MY LIFE ○** M.FRESH,T.GREY,(B.THOMAS)	**Juvenile Featuring Mannin Frash** ● CASH MONEY 001827*/UMRG	46
70	NEW		1	**I MISS YOU** J.FINN,(BLINK-182)	**Blink-182** GEFFEN ALBUM CUT	70
71	78	78	2	**DUDE ○** D.KELLY,(D.KELLY,R.ELLY)	**Beenie Man Featuring Ms. Thing** ● ● ● SHOCKING VIBES 28888/VIRGIN	71
72	NEW		1	**MY BAND** EMINEM,(NOT LISTED)	**D12 Featuring Eminem** SHADY ALBUM CUT/INTERSCOPE	72
73	73	75	3	**SONGS ABOUT RAIN** M.WRIGHT,G.ALLAN,K.ROSE,P.MEL,AUGHLIN	**Gary Allan** MCA NASHVILLE ALBUM CUT	73
74	72	74	14	**LONG BLACK TRAIN ○** M.WRIGHT,F.ROGERS,U.TURNER)	**Josh Turner** ● ● MCA NASHVILLE 380676	72
75	NEW		1	**YOU RAISE ME UP** D.FOSTER,(B.GRAHAM,A.LOVLAND)	**Josh Groban** 143 ALBUM CUT/REPRISE	75
76	62	44	15	**I WANNA DO IT ALL** B.GALLIMORE,(T.NICHOLS,R.GILES,G.GCCARD)	**Terri Clark** ● MERCURY ALBUM CUT	38
77	71	72	3	**BEHIND BLUE EYES** F.DURST,(P.TOWNSHEND)	**Limp Bizkit** FLIP ALBUM CUT/INTERSCOPE	75
78	58	45	5	**JUST A LITTLE WHILE** D.AUSTIN,(J.JACKSON,D.AUSTIN)	**Janet Jackson** VIRGIN ALBUM CUT	45
79	76	70	11	**I AM THE HIGHWAY** R.RUBIN,(C.CORNELL,AUDIOSLAVE)	**Audioslave** INTERSCOPE ALBUM CUT/EPIC	66
80	68	71	8	**WORK IT (REINVENTION)** S.STORCH,J.NEVINS,(NELLY,TIMBERLAKE,A.YOUNG,M.YOUNG,J.EPPERSON)	**Nelly** FO REEL/UNIVERSAL DOWNLOAD PROMO SINGLE OR ALBUM CUT/UMRG	68
81	79	76	18	**MORE & MORE** R.KELLY,(R.KELLY)	**Joe** JIVE ALBUM CUT	48
82	77	69	16	**GANGSTA NATION ○** F.NASSAR,(D.JACKSON,D.ROLLISON,W.CALHOUN,F.NASSAR,N.HALE)	**Westside Connection Featuring Nate Dogg** ● HOO BANGIN, 53288*/CAPITOL	33
83	80	77	14	**NEVA EVA ○** J.SMITH,DON P.,U.GLAZE,D.PRINCE,L.EDWARDS,D.RICHARDSON)	**Trillville** ● ● SME/RE PRISE 16886/WARNER BROS.	77
84	82	82	7	**WHEN I LOOK TO THE SKY** B.O'BRIEN,C.COLLINS,C.MONAHAN,J.STAFFORD,S.UNDERWOOD)	**Train** COLUMBIA ALBUM CUT	74
85	84	79	20	**YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL** K.BROOKS,R.DUNN,M.WRIGHT,(B.DIPIERO,B.ALLMAND)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	39
86	86	—	2	**RIDE WIT U ○** FROMANO,I.BARAS,II,BARAS,C.HAGGINS,F.ROMANO,J.SMITH,C.JACKSON,C.LLOYD,D.BROWN)	**Joe Featuring G-Unit** ● JIVE 80022*	86
87	88	89	4	**LOVE'S DIVINE ○** T.HORN,M.BATSON (SEAL,M.BATSON)	**Seal** ● ● ● WARNER BROS. 16853	87
88	92	93	4	**WILD WEST SHOW ○** B.KENNY,J.RICH,P.WORLEY,(B.KENNY,J.RICH,B.DALY)	**Big & Rich** ● ● WARNER BROS. (NASHVILLE) 16951/WRN	88
89	91	88	13	**SHAKE THAT MONKEY ○** J.SMITH,T.SHAW,J.SMITH)	**Too Short Featuring Lil Jon & The East Side Boyz** ● SHORT 16084*/JIVE	84
90	89	86	18	**INVISIBLE** D.CHILD,(D.CHILD,A.CARLSSON,C.BRAIDE)	**Clay Aiknn** ● RCA ALBUM CUT/RMG	37
91	85	85	5	**GAL YUH AH LEAD ○** B.KONDERS,B.BANTON,(C.THOMPSON,R.CLARKE,K.DAVIDSON,A.MCCALLA,B.KONDERS,D.SPAULDING,A.BROWNE)	**T.O.K.** ● ● VP 6411*/ATLANTIC	85
92	83	83	13	**ALONE ○** PLUTS,D.VERVOORT,MONTEVERDE,DJ PHIVER,DJ HAMMER (PLUTS,D.VERVOORT)	**Lasgo** ● ● ROBBINS 73274*	83
93	87	81	11	**YOU ○** B.JONES,(R.DUARTE,M.MANI)	**Ryan Dunrin** ● CASABLANCA/UNIVERSAL 001814/UMRG	81
94	95	96	15	**I CAN ONLY IMAGINE ○** PKIPLEY,(B.MILLARD)	**MercyMn** ● INO 73150/CURB	71
95	90	84	14	**HIT THAT** B.O'BRIEN,(THE OFFSPRING)	**The Offspring** COLUMBIA ALBUM CUT	64
96	93	91	19	**STILL FRAME** GGGARTH,TRAPT,(C.BROWN,P.CHARELL,S.ORMANDY)	**Trapt** ● WARNER BROS. ALBUM CUT	69
97	NEW		1	**LOVE ME RIGHT (OH SHEILA) ○** B.ELLIOTT,SMITH,P.HAMMOND,F.KNEBEL,D.SMITH,M.PLEDGER,M.RILEY,JR.,B.VALENTINE,D.STROZIER)	**Angel City Featuring Lorn McAllen** ● ULTRA 11187*	97
98	NEW		1	**PULL UP ○** C.BURNELL,(C.SMITH,C.BURRELL)	**Mr. Vegas** ● ● VP/TRAFFIC 8012/VELOCITOUS VINYL	98
99	96	97	20	**HELL YEAH** B.CHANCEY,J.STEELE,C.WREEMAN)	**Montgomery Gentry** COLUMBIA (NASHVILLE) ALBUM CUT	45
100	98	—	2	**MAPS ○** D.A.SITER,(YEAH YEAH YEAHS (YEAH YEAH YEAHS)	**Yeah Yeah Yeahs** ● ● INTERSCOPE 002073	98

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold) ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. ○ Retail Launch: Indicates first full week that retail release contributes to song's joint total Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available ● DVD Single available ● CD Maxi Single available ● Cassette Single available. ● Vinyl Maxi-Single available ● Vinyl Single available ● Cassette Maxi-Single available. Catalog number is for ● * Indicates ● unavailable, in which case, catalog number is for ●, ●, ●, ● or ● respectively, based on availability. © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Challenges Ahead For Sony, BMG Merger

BY EMMANUEL LEGRAND

LONDON—With opposition coming on multiple fronts, the merger of Sony and BMG appears to be heading for a rough ride.

"The European Union seems to be the main battleground," says a source from a Sony and BMG competitor that opposes the merger.

Indeed, the decision in January by EU regulators to undertake an in-depth probe of the merger has buoyed opponents of the plan.

Further, there is talk in industry circles that BMG's recent hot streak at retail makes the deal look more imbalanced than a few months ago.

"BMG is obviously on a roll," one competitor comments. "And Sony is pretty cold at the moment. This does not put Sony in a position of strength."

BMG and Sony declined official comment on the issue. But sources at both companies insist that the proposal is going through as planned. They add that the relative strength of the two companies at the moment will not affect the merger.

External issues, however, are still dogging the deal.

In the United States, the Federal Trade Commission has typically taken a soft stance on such mergers.

But a source in Washington, D.C., tells *Billboard*, "You never know what's going to happen in an election year."

The source suggests that Republican lawmakers, who have been rebelling against the Bush administration on media consolidation, could influence the FTC to take a closer look at the Sony-BMG merger.

The FTC is understood to be in the early stages of an automatic review of the merger and is said to have begun to subpoena documents as part of that process.

The competition department of the European Commission (EC) in Brussels is another story.

When the merger plan was announced in November, key industry figures were optimistic that the EC's competition department would clear it (*Billboard*, Dec. 15, 2003).

Recent steps taken by the EC and serious issues raised by opponents of the deal have since jeopardized the proposal.

The number of parties objecting to the merger is larger than it was three years ago, when EMI Group and AOL Time Warner attempted to merge their music divisions.

At the time, the most tenacious opposition came from European independent labels organization Impala.

This time, opposition is coming from several other majors—Universal Music Group and EMI are understood to be active in Brussels—music publishers, retailers, collecting societies (through European-wide body GESAC) and companies such as Apple Computer and Disney.

"The Sony-BMG merger is attracting a lot of attention," a Brussels-based lobbyist says. "People have learned their trade, and the level of objections is pretty high."

Of course, some of the objections may be seen as self-serving. An executive familiar with the EC's merger procedures says, "The commission will see through self-arguments."

THE EC TWO-STEP

In merger cases, the EC uses a two-step process. Phase one takes one month from the moment the EC is formally notified of the deal. If no fundamental objections are raised, the merger can be cleared quickly.

However, in the Sony-BMG deal, the EC decided to move into what is called "phase two," opening the door to a four-month review process.

At the time, Sony issued a statement expressing confidence that the EC "would approve the transaction."

A source close to the merger suggests that there was no surprise in the EC's decision moving to phase two and that a lot of the opponents "refresh old arguments."

The source notes that much has changed since the EMI-Warner deal was blocked three years ago. The industry is going through tough times and facing "a whole host of issues," the source says.

The EC is to rule on the proposed merger by June 22. A BMG spokesman in New York says, "We look forward to co-operating with the regulatory authorities in the coming weeks and months."

Industry observers believe the EC will be concerned with horizontal and vertical integration.

The EC will look at the impact of a combined Sony-BMG entity, which will claim more than a quarter of the European music market and reduce the market to four from five main players.

Opponents to the merger also fear that Sony-BMG repertoire would be given "preferred treatment" in access to media owned by BMG parent Bertelsmann, or in any music device manufactured by Sony Corp.

"There is obviously a concern when you have what will be the biggest record company in the world combined with the biggest media company in Europe," an executive says.

"A good example is 'Pop Idol.' The same applies to Sony's business. If Sony launches an online music service like Sony Connect, will Sony-BMG be treated as a 'preferred partner'?"

The Impala spokesperson suggests that it is wrong to imagine that the EC's philosophy will have changed between 2001 and 2004.

"Nothing has fundamentally changed," the spokesperson says.

"Sony and BMG might have thought that because of the crisis affecting the music industry, the commission would look at the merger with more sympathy, but I suspect that their enthusiasm might have cooled down when they read the EC's reasons to move into phase two. It is not that simple," the spokesperson says.

Sony and BMG could attempt to address some of the EC's concerns, but observers believe there's little room for action.

"They could make concessions on such areas as catalog or commercial practices," the Impala spokesperson says, "but it might not answer all the issues raised by the commission. Besides, the commission is not too keen on last-minute concessions. It is going to be difficult for them."

Additional reporting by Bill Holland in Washington, D.C., and Brian Garrity in New York.

Arista

Continued from page 1

under the RCA Music Group banner.

The label's artist roster will be divided among sister divisions Jive, RCA and J Records.

It's widely thought that the LaFace-affiliated acts (OutKast, Usher, Pink, Cee-Lo) will be transferred to Jive. Sarah McLachlan, Dido and Avril Lavigne would shift to RCA, and Whitney Houston, Kenny G and rap newcomer J-Kwon would go to J Records.

Arista staffers have already been notified about the impending restructuring. No definitive time frame for the reorganization could be confirmed at press time.

However, sources generally agree that most changes will occur only after the release of key albums by Usher (March 23) and J-Kwon (March 30).

Also unclear is the fate of Arista's imprints, which include Jermaine Dupri's So So Def (Dupri is also a senior VP at Arista), Jimmy Jam and Terry Lewis' Flyte Tyme and the Neptunes' Star Trak.

BMG declined to confirm or deny any element of the impending reorganization.

When contacted by *Billboard*, a spokesman issued the following statement: "BMG is in the process of evaluating the labels and staff in North America. We will announce any decisions or changes at the appropriate time."

Talk about Arista's future heated up after the announcement that Arista Associated Labels would revert to the RCA Victor Group moniker (billboard.biz, March 8).

One year ago, BMG Entertainment split the RCA Victor Group into BMG Classics and Arista Associated Labels.

Daily operations of the stand-alone division are now supervised by Jeb Hart, who continues as senior VP of worldwide marketing for RCA Records.

Hart reports to Richard Sanders, RCA's executive VP/GM, and Ashley Newton, executive VP of A&R for RCA. He succeeds David Weyner, who departs from his post as executive VP/GM for Arista Associated Labels.

Sources say Arista Associated VP of A&R Joe McEwen and director of A&R Jonathan Miller have also exited. Again, BMG refused to confirm or deny the departures or other possible staff changes within the RCA Victor Group.

The reformed RCA Victor Group comprises the Private Music, Windham Hill, Bluebird and Victor labels.

Its collective roster includes R&B/rock singer Etta James, pianists Jim Brickman and George Winston and singer/songwriter Rachael Yamagata.

"Under this new structure, the RCA Victor Group will maintain its independent culture while benefiting from the depth of RCA Records' A&R and management strength," Charles Goldstuck, president/COO of BMG North America, said in a statement.

In other BMG North America-related activity, Jeff Blue has been appointed senior VP of A&R for the RCA Music Group. Blue, who previously held a similar post at Interscope Records, will sign and develop artists for J Records and RCA Records. Based in Los Angeles, he will report to BMG North America chairman/CEO Clive Davis.

Arista's expected restructuring follows the termination of former president/CEO Antonio "L.A." Reid (*Billboard*, Jan. 24). He succeeded label founder Davis in July 2000.

Davis has since been appointed chairman/CEO of BMG North America. Reid has moved on to Universal Music Group as chairman of Island Def Jam.

In recent weeks, the industry has seen UMG fold its DreamWorks label into Geffen Records and the Warner Music Group consolidate its venerable Atlantic and Elektra labels into a single operation.

Additional reporting by Ed Christman in New York.

Senate Bill

Continued from page 1

cent language on radio and TV.

The new amendment to the Indecency Reforms Act, S. 2056, is authored by Sens. Ted Stevens, R-Alaska, and George Allen, R-Va. It would allow the FCC to go after "individual non-licensees" that could also include actors and sports figures, among others. The House version has the same provision.

"This is now our No. 1 issue, no question," says Jay Rosenthal, counsel for the Recording Artists' Coalition. "Artists are going to be outraged."

"This is horrible," says Ann Chaitovitz, director of the sound recording division of the American Federation of Television and Radio Artists, which also represents on-air talent. "Performers are being thrown in front of the bus, when actually, this is a result of media consolidation. Licensees are responsible for what airs. CBS let MTV stage a halftime show at the Super Bowl? And they're both owned by Viacom? C'mon."

The provision was not included in the original bill, which authorizes similar fines against broadcast stations that air indecent material.

On the House side, a similar amendment allowing the FCC to go after performers was passed March 3 by the House Commerce Committee.

The full house passed it overwhelmingly on March 11 by a vote of 391 to 22. Once the Senate passes its version of the legislation, the two bills will go to conference for reconciliation.

Insiders say the bill has yet to be brought to the Senate floor for two reasons. One is a controversial amendment by Sen. Byron L. Dorgan, D-N.D., that would hold back media-ownership rule changes at the FCC for one year. The other is the sudden storm of outrage and opposition to the amendment on constitutional grounds.

The free speech issues will probably result in discussions in conference committee, when lawmakers weigh the Senate and House versions for a final bill.

"They know there are constitutional problems," one veteran Hill source says. That source also says that the language in the House version affecting performers states that if the amendment is found unconstitutional, it can be struck down without affecting the provisions raising the fines for broadcast licensees.

FCC chairman Michael Powell also told reporters at a state regulators' convention March 10 that he believes another provision of the bill, in which licensees would face a license-revocation hearing after three violations for indecency, might not pass constitutional muster.

"Things like three-strikes-and-you're-out [are] an understandable idea, but when you think it through, I can imagine scenarios where it can be more problematic than not," he said.

Billboard has also learned that Senate staffers who drafted the Stevens-Allen amendment privately have already expressed concerns it might not stand up to constitutional scrutiny. Sources also say that several lawmakers did not oppose the amendment at the markup, because they felt it would be eliminated or modified in conference.

A Commerce Committee spokesperson says that "the intent of the bill is not to chill speech" but adds that "artists who push the envelope are going to have to rethink what they do" in view of the FCC's on-the-books indecency rules for radio and TV.

The larger Senate measure caps fines against broadcasters for violations within a given 24-hour period at $3 million. The House measure has no such cap.

Musical Know-It-Alls: The Critical List


GUNDERSEN

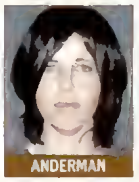

JONES


PARELES


FARBER


BROWN


CHRISTENSEN


ANDERMAN


HILBURN


KOT


RODGERS

Following are the top pop-music critics at the 20 largest-circulation U.S. daily newspapers. All critics are full-time staff writers who review music and write music features for their publications. The critics with biographical details listed are those who responded to *Billboard's* request for information.

• **USA Today:** Circ: 2.4 million
Elysa Gardner: Joined USA Today, 2000; B.A. in English, Wesleyan University.
Edna Gundersen: Critic since 1980; joined USA Today, 1986; B.A. in journalism, University of Texas, El Paso.
Steve Jones: Critic since 1996; joined USA Today, 1984; B.A. in journalism, Howard University.

• **The Wall Street Journal:** Circ: 2.1 million
Ethan Smith: Not a critic, but he covers the music business.

• **The New York Times:** Circ: 1.3 million
Jon Pareles: Critic since 1977; joined Times, 1982. B.A. in music, Yale University.
Additional critics: Ben Ratliff, Kelefa Sanneh, Neil Strauss.

• **Los Angeles Times:** Circ: 1.1 million
Robert Hilburn: Critic since 1970, joined Times, 1970; B.A. in journalism, California State University in Northridge.
Additional critics: Geoff Boucher, Richard Cromelin, Augustin Gurza, Randy Lewis.

• **The Washington Post:** Circ: 814,848
Richard Harrington: Critic since 1971; joined Post, 1980.
Additional critic: David Segal.

• **Daily News (New York):** Circ: 694,414
Jim Farber: Critic since 1974; joined Daily News, 1990. B.A. in literature, Sarah Lawrence College.

• **Chicago Tribune:** Circ: 691,580
Greg Kot: Critic since 1990; joined Chicago Tribune, 1980. B.A. in journalism, Marquette University.

• **The Denver Post/Rocky Mountain News:** Circ: 658,160
Ricardo Baca (Denver Post): Critic since 1999; joined Post, 2003. B.A. in journalism and theater, Metropolitan State College.
Mark Brown (Rocky Mountain News): Critic since 1982; joined News, 1988; B.A. in journalism, California Polytechnic State University in San Luis Obispo.

• **Houston Chronicle:** Circ: 650,211
Michael D. Clark: Critic since 1994; joined Chronicle, 1999. B.A. in political science. San Jose State University.

• **Detroit Free Press/News:** Circ: 607,183
Brian McCollum: No information supplied.

• **The Dallas Morning News:** Circ: 603,156
Thor Christensen: Critic since 1985; joined News, 1995. B.A. in journalism, Northern Illinois University.
Additional critic: Mario Tarradell.

• **Newsday (Long Island, N.Y.):** Circ: 557,569
Glenn Gamboa: Critic since 1985; joined Newsday, 2000; B.A. in English literature, University of Cincinnati.
Additional critic: Rafer Guzman.

• **Star Tribune (Minneapolis):** Circ: 529,143
Jon Bream: Critic since 1974; joined Star Tribune, 1975; B.A. in journalism, University of Minnesota.
Additional critic: Chris Riemenschneider.

• **The Boston Globe:** Circ: 527,811
Joan Anderman: Critic since 1987; joined Globe, 1998; B.A. in English, University of California in Los Angeles.
Steve Morse: Critic since 1974; joined Globe, 1978. B.A. in English, Brown University.
Additional critic: Jim Sullivan.

• **San Francisco Chronicle:** Circ: 527,009
Joel Selvin: Critic since 1970; joined Chronicle, 1972. High school dropout.
James Sullivan: Critic since 1990; joined Chronicle, 1997. B.A. in political science, University of New Hampshire.
Additional critic: Neva Chonin.

• **New York Post:** Circ: 513,486
Dan Aquilante: No information supplied.

• **The Arizona Republic:** Circ: 490,072
Larry Rodgers: Critic since 1999; joined Republic, 1983; B.A. in journalism, Kent State University.

• **The Philadelphia Inquirer:** Circ: 484,821
Tom Moon: No information supplied.

• **The Atlanta Journal-Constitution:** Circ: 469,505
Nick Marino, Sonia Murray: No information supplied.

• **The Miami Herald/El Nuevo Herald:** Circ: 455,785
Howard Cohen: Critic since 1991; joined Herald, 1991. B.A. in management information systems, Florida International University.
Additional critic: Evelyn McDonnell.

Critics

Continued from page 1

So who makes up this elite circle of music industry opinion makers? And are they really as influential as they seem?

As they might say, it's all a matter of opinion.

LARGE AUDIENCE

By dint of USA Today's 2.4 million circulation and national distribution, its pop-music critics Elysa Gardner, Edna Gundersen and Steve Jones can certainly lay claim to the broadest reach.

What makes a music critic credible is not necessarily the size of the critic's media outlet but "knowledge of music history while still being hip to what's current," says Steve Waksman, assistant professor of music and American studies at Smith College in Northampton, Mass.

Most industry insiders polled by *Billboard* think that daily newspaper critics are still relevant to the music-buying public.

But others, including the critics themselves, say that their influence is waning because of the growing number of other outlets covering music.

"Music critics at magazines are perceived more as the inside trackers," notes Dr. Nancy Snow, professor of communications at California State University in Fullerton.

People are being sold more on the viral marketing approach—for example, a friend telling a friend, she says.

"This is especially true for tweens and teenagers, who rely more on their inner circles and new technology to find out about new music."

Still, it's hard to argue with the numbers.

Collectively, these top-tier critics reach more than 15.8 million people just based on the combined average paid circulation of the top 20 newspapers.

Beyond that, millions more read their views through such wire services as Associated Press (AP) and Reuters, which syndicate the copy to newspapers around the world.

"Readers feel they know [daily] newspaper critics better, since they read them more regularly. It's a more personal kind of relationship," says Jay Lustig, pop music critic for The Star-Ledger in Newark, N.J.

Miami Herald pop-music critic Howard Cohen adds: "Critics can have great impact when talking about a newcomer. Print-media outlets also have great reach these days, thanks to the Internet and wire services."

AP, the largest news wire service, counts about 1,700 U.S. newspapers among its clients, and AP music writer Nekesa Moody's stories could appear in one or all of them.

OPENING GATES

Murray Forman, professor of communication studies at Northeastern University in Boston, says critics can still act as the tastemakers, swinging open the gate on a lot of underground and marginal music.

"There are lots of independent labels putting out great music. Now, more than ever, it's our job to let people know about that," says music critic Richard Harrington of The Washington Post.

Indeed, music critics provided a significant career boost to such breakthrough acts as Eminem, Norah Jones, Moby, 50 Cent and the White Stripes, according to an informal survey among critics and industry insiders.

Many of these acts first released records on independent labels.

Still, Dallas Morning News pop-music critic Thor Christensen notes that music tastes are difficult to sway.

"Critics ripping a Creed or Britney Spears CD doesn't mean a thing in the marketplace," he says, "while bad movie reviews can really have a huge effect on moviegoers."

EARLY TASTEMAKERS

Even with competition from other media, the role of critics in shaping an artist's career will remain essential, for one simple reason. For most artists, critics' reviews—especially from prestigious media outlets—are the first major exposure they usually get.

What's more, those reviews can set the tone for how the artist is marketed and provide the grist that publicists need to sell acts to radio, retail and TV. That goes double for new acts.

Reviews were crucial to Universal Records acts Godsmack and 3 Doors Down, according to Serena Gallagher, Universal Motown Records Group senior VP of media relations.

Godsmack's 2003 "Faceless" album netted more than 100 newspaper reviews—many more than the band's previous albums—and Gallagher says the publicity helped "Faceless" debut at No. 1 on The Billboard 200.

Gallagher says that 3 Doors Down is another example. "Most people know their songs but didn't know their faces. By focusing on regional newspapers, we were able to garner concert reviews that raved about their performance," she says.

Those reviews, Gallagher says, were pivotal in landing such TV bookings as the American Music Awards, "The Tonight Show With Jay Leno" and "Late Show With David Letterman."

"People's response came much easier after seeing the stack of amazing concert reviews," she says. "And the band consistently saw sales growth after the TV performances."

Publicists—the industry professionals who have the most contact with music critics—tell *Billboard* that they want critics to take more chances on covering music, especially new artists, instead of following the pack.

"Music critics need to keep writing about what moves them and be as discerning as ever," notes Mitch Schneider, founder and president of the Mitch Schneider Organization in Sherman Oaks, Calif. Its clients include David Bowie, Tom Petty & the Heartbreakers and Alanis Morissette.

"It is important that critics remain removed from the industry and be able to observe trends away from what the industry wants it to project," adds publicist Jim Merlis, co-owner of New York-based Big Hassle Media, whose clients include the Strokes and Incubus.

Veteran music critic Joel Selvin of the San Francisco Chronicle agrees. "Somewhere along the line, it's our job to go out and find the stories, not have them served up by publicists."

Jim Farber, pop-music critic at the Daily News in New York, adds: "A lot of people in the industry don't understand that critics are not an extension of their promotion department. We're here to give our opinion of the music, not promote all the artists."

CRITICS' GRIPES

Billboard surveyed the pop-music critics at the top 20 U.S. daily newspapers. By far the biggest complaint they have is the increasing restrictions placed on advance CDs.

The critics are unhappy with the growing trend of record companies either not releasing advance CDs for certain artists or releasing select advance CDs too late for their deadlines.

"The record industry's fear of [illegally] uploading music files has made it nearly impossible for critics to get advance music on significant albums," Chicago Tribune pop-music critic Greg Kot says.

"This means we get to spend less time with the music before writing a review, and the artists get short-changed."

As for the music industry, critics would like to see better music and more patience with artist development.

"First, release good music," says New York Times pop-music critic Jon Pareles. "Second, work with technology. It's not going away.

"Instead of clinging to a business model based on physical sales and trying to litigate and legislate to restore a distribution monopoly that has vanished forever, serve the customers."

Houston Chronicle pop-music critic Michael D. Clark notes that the success of Apple Computer's iTunes store and iPod player indicates that vast numbers of people are willing to get their music online legally.

USA Today's Jones believes the industry made another big mistake by phasing out retail sales of singles. "That's when people started looking to the Internet to find the songs they wanted."

Long term, some critics foresee a day when the current music business model will die.

"It has to be replaced by something that's more customer- and music-oriented," Chicago Sun-Times critic Jim DeRogatis says.

Music critic Larry Rodgers at The Arizona Republic thinks that corporate consolidation at radio is a major reason for the industry's problems. "A low cap is needed on how many radio stations a business can own nationwide."

Other critics knock high CD prices and skyrocketing concert ticket prices, while USA Today's Gardner says it really boils down to fear about declining sales, which is impeding artist development.

"It's a copycat industry now," says Robert Hilburn of the Los Angeles Times. "The emphasis is on immediate sales instead of artist development. But everything goes in cycles."

Latin Labels

Continued from page 5

New York, combined label and management services for its act Proyecto Uno some 12 years ago.

At the time, such arrangements were not unusual. Even in recent years, the RMM label, which is now owned by Universal Music Group, managed and booked such label signees as Celia Cruz and Tito Puente.

However, for most labels, record sales were so strong in the '90s that it was not necessary to get involved in management and booking.

"Now, business is bad, and we're back to our roots," Hidalgo says.

THE MAJORS' STRATEGY

Even the multinationals are seeking new revenue sources, although not in the same way as the indies.

"We're expanding our reach in our new contracts," says Jesus López, chairman of Universal Music Latin America/Iberian Peninsula. "We're keeping more rights, and we will develop more partnerships and licenses with people who have knowledge in specific areas."

López did not provide details of exactly what these partnerships entail, but it is clear that the label is looking for profits in areas other than record sales. BMG's Maarten Steinkamp hinted at similar arrangements last year.

"I'm investing in an artist from zero," López says. "It's logical that I keep part of the return. But that doesn't mean I'm going to launch a management company. That's not my core business."

One major-label executive adds, "Really, what does a record executive know about managing or vice versa?"

Still, attorney Leslie Zigel of Greenberg Traurig acknowledges that he is seeing an increase in multi-pronged deals "certainly on the independent label front, and the majors are starting to do it as well."

"Whether this is positive or negative goes to the bottom line of what makes sense for an artist's development," Zigel says. "Do the labels bring value and strategic guidance to prospective touring, merchandising and endorsements? If the answer is yes, there's a justifiable reason for this happening."

Of course, not all the acts managed by labels are also signed to those labels.

For example, at Mock & Roll, partners Francisco Villanueva and Rogelio Macín manage some of the label's acts (although not all), as well as artists not signed to the label, including Pablo Montero, Melina León and Rogelio Martínez.

Villanueva, former managing director of BMG U.S. Latin, started the label two years ago. At the time, his first artist, rapper El General, also needed management, so Villanueva incorporated that service into the Miami-based company.

Having a management operation, Villanueva says, "helps all my artists because it creates important synergies. We're talking about three different functions—the label, publishing and management—that sometimes coincide."

One area Mock & Roll still has not fully developed is concert promotion.

"But that will come soon," Villanueva says. "You need to break new acts, and a concert event company helps with that. When no one else is willing to take a risk, and you know that it's not a risk but an opportunity, you do it."

SEPARATE DEALS

Like other labels that have multiple units under one roof, Mock & Roll and J&N operate those units independently from each other, and management and record deals are signed separately.

That is also the case with Ole, which includes the label Ole Records, music and video facilities (EQ's), a concert promotion arm (Encore Events), a publishing company (Ventura Music) and a production company (Musica Futura International).



VILLANUEVA: ADDITIONAL IN-HOUSE SERVICES CREATE SYNERGY

"It keeps additional revenue streams coming in," says Ole founder Oscar Llord, former chairman of Sony Discos.

In addition, he adds, the interconnectivity can be advantageous for the artist.

"Many times in the past, I found the management and the record company tended to collide rather than work side by side," he says. "Now, when we're constructing the marketing plan for an artist's releases, we're also coordinating his live performance schedule to support the record and the record to support his live performance schedule."

As is the case at Mock & Roll, artists signed to Ole are not obligated to be managed by Ole.

But Pina Records, an indie based in Puerto Rico, does require its acts to sign for management as well.

"If I don't make money in one area, I'll compensate in another," president Rafi Pina says. "I used to sell records. Now, I sell less, but I compensate with my artists' performances."

The model, Pina says, is consistent with a heightened sense of responsibility for the acts he signs.

"Many labels will work only one track because they're not committed to the artist," he says. "My acts, I'll take to the end of the world."

Similarly, Megamusic's Raul Alarcón Sr. told *Billboard* last year, "I'm committed with all my artists to work their albums because we not only have albums, we have management and publishing. And those contracts were signed before the label came to play."

Integrated services also have been a big factor in the success of RGB in Argentina. The entertainment group, created more than two years ago, was formed mainly to produce TV shows and soap operas and operate FM Radio Disney.

One of RGB's TV projects was the production of the local version of "Popstars." The show was so phenomenally successful that it led to the creation of a music division, including a label (RGB), management arm, concert promotion and merchandising.

RGB's first release, the self-titled debut of "Popstars"-created group Bandana, became the best-selling album in Argentina of 2002.

But record sales are not the music company's biggest source of revenue.

"I would say our primary business is concerts. Second comes merchandising, third is album sales and fourth is publishing," says Hugo Piombi, director of the music division at RGB.

In 2002, for example, Bandana played 74 sold-out shows at Gran Rex Theater in Buenos Aires, a record for the venue. RGB also reports impressive sales of T-shirts, posters and even makeup. Last year, 11 million trading card packs were sold, the company says.

ACM

Continued from page 10

earned an additional four nominations including entertainer of the year and top male vocalist. He also earned second nominations in the single and song of the year categories for "Remember When."

In the vocal event category, Lewis is nominated for his duet with Phil Vassar on "Working for a Living," and Taylor earned a nomination for his duet with Alison Krauss on "How's the World Treating You."

Brooks & Dunn and Toby Keith received five nominations each. Martina McBride joins Buffett in the four-nominations camp. Kenny Chesney and Brad Paisley earned three nominations apiece. Tim McGraw, Montgomery Gentry and Randy Travis scored two each.

Joining Jackson in the entertainer of the year category are Brooks & Dunn, Chesney, Keith and McGraw.

Top male vocalist nominees are Chesney, Jackson, Keith, McGraw and Keith Urban. Top female vocalist nominees are Terri Clark, Sara Evans, Patty Loveless, McBride and Shania Twain.

In the album of the year category, the nominees are George Strait's "Honkytonkville," McBride's "Martina," Paisley's "Mud on the Tires," Brooks & Dunn's "Red Dirt Road" and Keith's "Shock'n Y'All."

Dierks Bentley, Pat Green, Buddy Jewell and Josh Turner all earned their first ACM nominations. They are joined in the top new artist category by Jimmy Wayne.

McBride, Paisley and Charlie Daniels are the nominees for the ACM/Home Depot Humanitarian Award, the show's only fan-voted category.

The awards show will be telecast live in the United States on CBS from the Mandalay Bay Resort & Casino in Las Vegas at 8 p.m. ET May 26. Reba McEntire will serve as host.

Nominees were selected by voting members of the ACM. For a complete list of nominees, visit billboard.com/awards.

Edel

Continued from page 6

were closed down or downsized, and the company's head count was cut from 1,770 to 698 employees.

THE INDIE STRATEGY

In parallel, Haentjes and Baur introduced a new business strategy. "We realized that we would not be able to concentrate on A&R and marketing business on our own," Baur explains. "What we were after was to extend services to independent labels."

Today, this business generates almost 50% of the company's revenue and has become a very profitable second mainstay for Edel.

The range of services includes CD production and warehousing as well as European distribution, marketing and promotion, accounting services and international exploitation.

The new-media services offered by Edel's digital business unit, EdelNet, encompass digital distribution through the Internet and mobile communications networks. In addition to managing Edel's own digital catalog, it also acquires rights from other labels and licenses them to business-to-business and business-to-consumer Internet and mobile services operators.

Haentjes says that Edel remains well-positioned as an independent company in Europe, with wholly owned subsidiaries in the United Kingdom, Portugal, Finland, Switzerland, Austria and Italy. In addition, it holds a 51% stake in Playground Music, the largest independent label in Scandinavia, and has entered into licensing agreements with Warner in Spain, France, Poland and the Czech Republic and with V2 in Belgium and the Netherlands. It has various licensing partners in Asia, Australia and Russia.

Edel claims a 4% market share in Germany, 11% in Finland, 4% in Italy and 4% in Scandinavia.

MITIGATING RISK

The new model stems from the ambition to play a leading role on the German and international scene but avoid the financial risks. "We are smaller, and each territory focuses on what they do best," Haentjes says.

Edel now works with such established acts as Aaliyah, Chris Rea, Kool & the Gang, Toni Braxton and dance act Scooter through its subsidiary Kontor Records and also has strategic partnerships to develop new acts or marketing-driven projects.

This latter strategy was successfully implemented with Finnish act the Rasmus, which signed to Edel subsidiary Playground Music Scandinavia in 2000. The group's album "Dead Letters" has been licensed to Universal Music for all territories except Scandinavia and Italy, where the album will continue to be handled by Edel's affiliates there. So far, the group has shifted in excess of 600,000 units in Europe of the album.

Haentjes says, "This is an excellent example showing that we no longer want to do everything ourselves but that we are also open to develop new models, such as joint ventures with majors."

Another stream of revenue will come from Edel's EarBooks. The books are attractively packaged, high-quality hardcover picture books on lifestyle subjects, with such titles as "La Havana," "Venice," "American Cars" or "Carmen." Along with the 120-page book comes up to four CDs, DVDs or CD-ROMs.

The new products, which Haentjes describes as "coffee-table items," sell at a retail price of 30 euros ($37) and have met with good response in Christmas trading. The company hopes to be able to tap international book and gift markets with this range.

Haentjes, who founded Edel in 1986, admits that he has been going through a rough phase in the past three years. He has disposed of most of the assets he acquired during a buying frenzy in the late '90s, including indie distributor RED in the United States.

Now, the turmoil is over and he is fully focused on building up his company again. "I survived when most people in the business thought I would not," he says. "Even my banker tells me it is a miracle. We are back to normal business, and it feels good. And it is a good time to be an independent."

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'I Don't Agree With A Lot Of Ways Business Is Done In The Mainstream'

BY LEILA COBO

Blending a unique style and a velvety voice, Pepe Aguilar has become one of the best-selling Latin artists.

A native of Mexico, Aguilar, the son of music and screen icons Antonio Aguilar and Flor Silvestre, rose to stardom as a purveyor of a contemporary style of traditional mariachi combined with pop sounds and instrumentation.

Aguilar began his recording career in 1987 and went on to win a Grammy Award in 2000 for his album "Por Una Mujer Bonita" on indie Musart/Balboa.

In 2003, Aguilar made the move to major-distributed Univision Records, which issued two Aguilar albums in the past year: "Con Orgullo Por Herencia" and "Y Tenerte Otra Vez." Another album is due in the coming months.

"Pepe definitely has 'the voice,' " says Pío Ferro, national PD for Spanish Broadcasting System. "I would say his sound was more evolutionary than revolutionary. He made the whole *ranchera* sound prettier and more romantic, and it worked perfectly with his tone of voice."

In an unusual move for a regional Mexican act, Aguilar has signed a booking deal with Creative Artists Agency. He also has produced a number of artists, including female rockers Ely Guerra and Julieta Venegas, and launched two labels in Mexico, one dedicated to rock (Machín Records), and one (as yet unnamed) dedicated to regional Mexican music.

A multiple finalist for the Billboard Latin Music Awards, Aguilar talks to *Billboard* about the potential of regional Mexican.

Q: You've released two albums in less than 12 months, and you're releasing a third one before summer. Why so many, so soon?

A: I believe that more than ever, music is consumed in a very quick way, in a very different way than before—especially in Latin markets. This is not new for me, because I've released two albums in a year before.

Q: You've switched from a relatively small independent, Musart/Balboa, to a very big company, Univision Records. Did you have to change anything to adapt to a company like this?

A: There were a lot of things that I could not do in Musart that I'm doing right now. I could produce for myself, because that's exactly my concept. It's exactly as important for me to produce as it is to sing. But I couldn't produce anyone that I wanted, because I had to ask permission for that.

I couldn't have, for example, a record company on the side, with talent that I could produce, because I couldn't be competition in any way for them. So, it was tough. And now, I want to get to the next step. I started a new company with new people. Very experienced people. And they have territories. Like a corporation. It's not like the way artists normally work, with a worldwide manager.

Q: You recently signed with CAA. Why didn't you have an American agency before?

A: I had approaches from similar companies. But you see, the way Latin acts work, they're not very used to agencies. There's not a big roster of Latin acts in big agencies. It's not something we're very used to. I believe this is the way to go. But we were stubborn about our old ways. However, CAA had expressed an interest two years ago.

Q: Were you concerned that an American agency couldn't serve the needs of a regional Mexican artist?

A: Right.

Q: What has changed?

A: The world has changed. The community has changed.



The Last Word

A Q&A With Pepe Aguilar

Pepe Aguilar: Career Highlights

2004: Named a Billboard Latin Music Awards finalist for his albums "Con Orgullo Por Herencia" and "Y Tenerte Otra Vez."
2003: Signs with Univision Records after a long tenure with Mexico's Musart/Balboa.
2003: Launches a label (still unnamed) dedicated to regional Mexican music.
2002: Launches Machín Records for Latin rock releases.
2000: Wins Grammy Award for best regional Mexican album for "Por Una Mujer Bonita."
1999: Opens Neo Audio recording studios in Mexico City.
1972: Debuts onstage at Madison Square Garden in New York with his parents, the legendary Mexican singer Antonio Aguilar and actress Flor Silvestre.

There are some Latin consumers right now that didn't exist 15 years ago. The Mexicans that attend the shows are a totally different breed of Mexican. The kind of public that goes to my concerts is the same public that goes to see U2, Eminem or an American movie. They're not the guys that work on the fields or are illegal immigrants. They're the sons of those people.

Q: Can an American agency help you reach your traditional, first-generation Mexican audience?

A: I have that part of the market covered. We need to reach a different kind of environment, and I believe that we're going to get there.

Q: Those in the mainstream business seem to be focused on Latin pop acts. Do you think they understand the strength of regional Mexican music?

A: Well, that's a lot of ignorance that has to change. That's it. And if numbers in the United States say that 56% of the market is regional Mexican, why do I have to worry that three or four people give relevance to people that aren't even true artists? Some don't even sing. The genre of the music is not going to make you an artist. I believe an artist is an artist, whether he sings *banda* or rap, even if he may not be as noticed as another.

Q: Are you still critical of the way the Latin Grammy Awards handle regional Mexican music?

A: I believe we need to be more recognized. If the music is 56% of the market, why the hell don't we have 56% of the telecast? Why don't we present a Latin Grammy in English?

Q: You recently launched two labels. Why do that instead of signing your acts to a major?

A: I don't agree with a lot of ways in which business is done in the mainstream. I don't believe in a lot of things that artists go through to be in a record company. I know I can make a little difference, at least in my environment. I want to give my artists a fair deal; I want to really put them in the right places. I don't want the same marketing plan for everybody.

Q: So what does a regional Mexican singer know about rock?

A: You should have met me when I had an earring and long hair! I recorded a rock album in 1987, before recording rancheras. Rock has been my inspiration and my best weapon. My Mexican music sounds the way it sounds because of rock. I produce and write everything I do musically based in rock.

Q: What happened with that album?

A: It flopped [laughs].

Q: This is a critical time for the music industry. Don't you feel you're taking a financial gamble with these labels?

A: Yes and no. Yes, because of the market situation, and it would be very predictable [for me to] do badly. But no, because we're in this hole because we, as an industry, got ourselves there. Labels started making only trashy products. We forgot that this is a business of artists, and we started hiring marketing products, not artists.

Q: As you know, the regional Mexican chart is dominated by compilations, and there are few new releases out there. Where do you see the genre going?

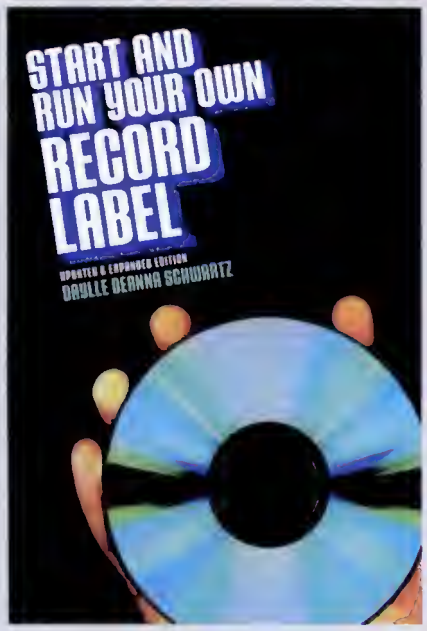
A: That's exactly my point. A compilation worked; everybody does it. Where's the creativity that existed before? They don't have really good artists. Record companies as we know them won't exist in five years.

Q: How can small labels be viable?

A: We don't have expenses like a big company. We don't have to compromise with anybody but with talent. We have all the time in the world, and we are able to try anything. And you'll hear about new labels opening up more and more often.

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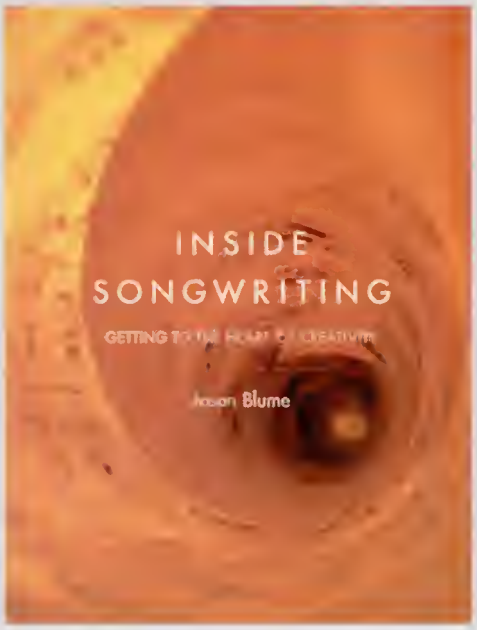
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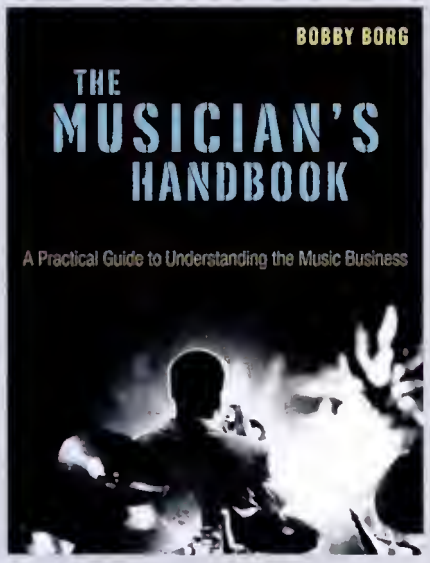
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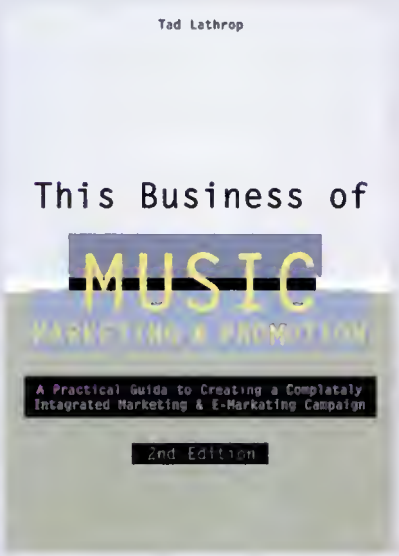
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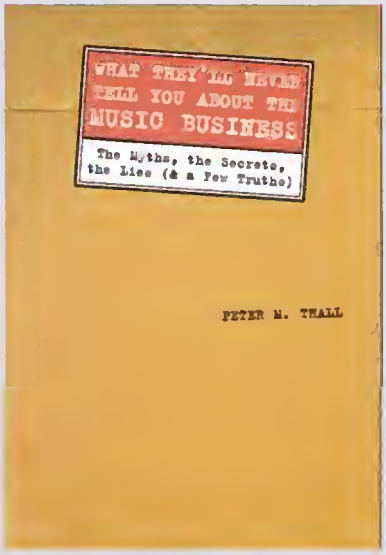
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